IN THIS ISSUE: COFFEE HOUSES IN MUSICAL HISTORY . . . . By David Ewen

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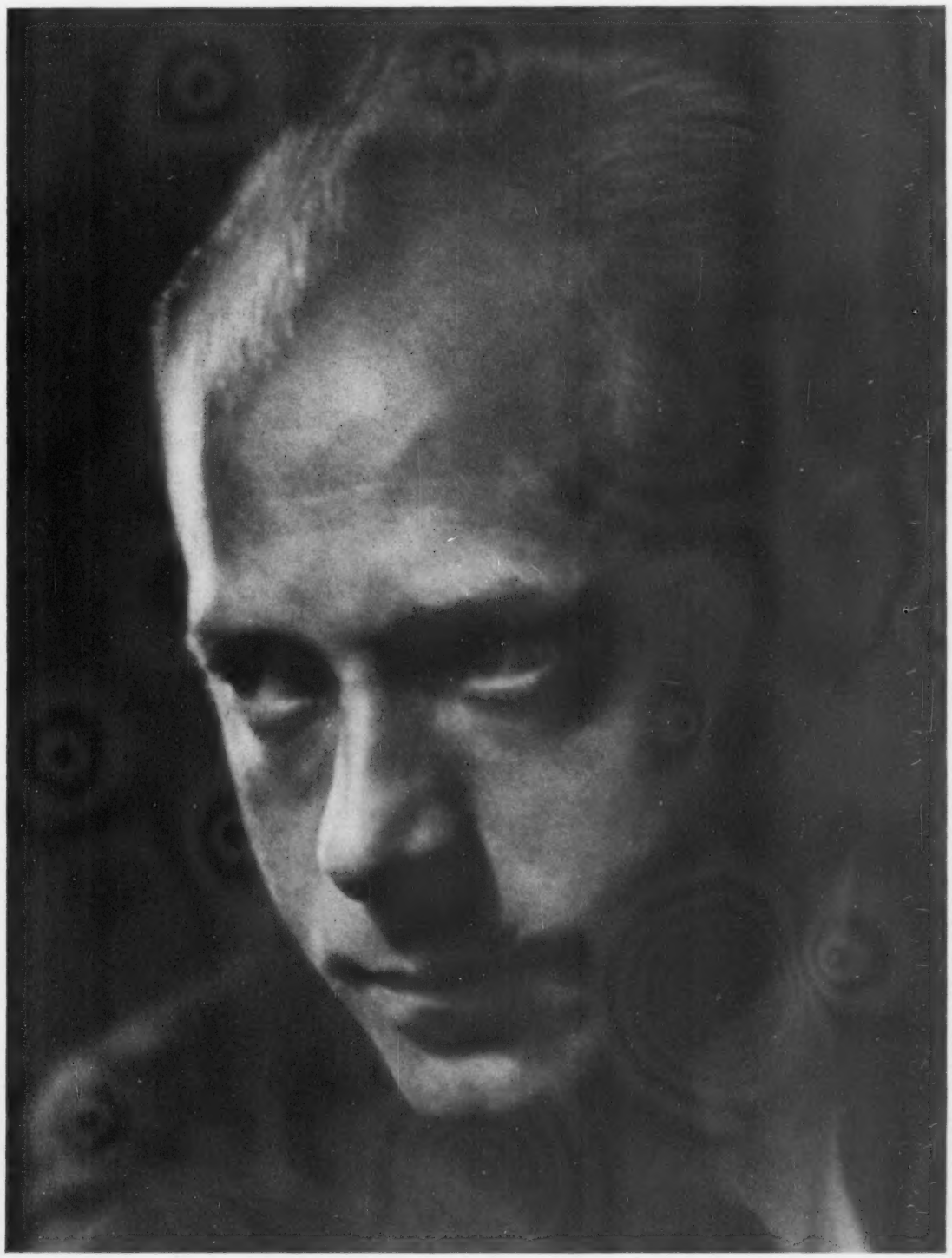

EUGENE ORMANDY

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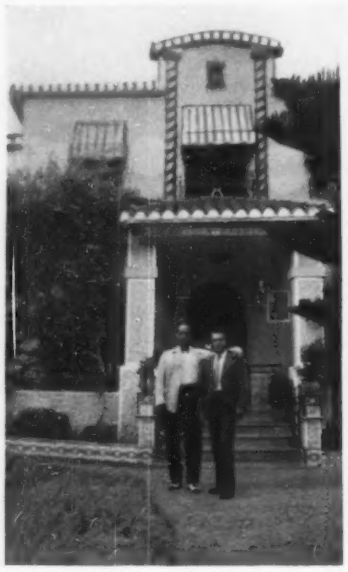
make an appeal for the Musicians' Emergency Fund at a luncheon held at the St. Regis, New York, on December 12, and discuss plans for the benefit to be held at the Center Theatre on January 6 for the fund. (International News photo.)

HANS CLEMENS and MRS. CLEMENS

arrived in New York on the SS. Hamburg, December 1. This is his fourth season as tenor of the Metropolitan Opera.

ETHEL BARTLETT and RAE ROBERTSON,

British pianists, arrive on the SS. Washington, January 5, for their fifth consecutive American tour which will open with a recital at the Principia, St. Louis, Mo., on January 11. Immediately following this engagement they make two appearances with the National Symphony Orchestra in Washington, D. C., and Baltimore on January 13 and 15. The two-piano team has a fully booked tour which is to keep them in this country until March 15.



ANTONIO CORTIS and GIL VALERIANO,

Spanish tenors, at "Villa Carmen," Mr. Cortis' home near Valencia, Spain, after a tour the two artists made together. Mr. Valeriano has returned to the United States this season and is fulfilling engagements here.

FREDERICK JAGEL

will sing his third performance of Siegfried this season with the Boston Symphony Orchestra under Serge Koussevitzky on December 30. Following this engagement the tenor will go to Columbus, O., to give a joint recital with Grete Stueckgold before the Women's Club of that city on January 4.

ALFREDO GANDOLFI

sang Scarpia in Tosca with the San Francisco Opera Company. This photograph was taken during the performance at the Memorial Opera House in the California City. (Photo by Morton & Co.)

LILY PONS, RUGGIERO RICCI and RICHARD BONELLI

have been engaged for three of the concerts in the series of musicales being sponsored at the Waldorf-Astoria, New York, by Rafaelo Diaz, and will appear on February 26, February 5 and January 8, respectively.

(Pons photo by Piaz.)

ALCINDA MIDJO,

violinist, gave a recital in Steinway Hall, New York, on December 12. She won the Ithaca (N. Y.) Conservatory of Music scholarship at sixteen, and later studied with Sevcik and Auer.

(See Inside Back Cover for Additional News Pictures)

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Refurbished Metropolitan Opens Its Season with Aida

Final Year of Gatti-Casazza's Managership Is Launched Brilliantly in Extensively Renovated House—Panizza Introduced as Conductor and Defrere as Stage Director of Dramatically Vital Performance—Cast Including Rethberg, Martinelli, Tibbett and Others Acclaimed by Capacity First Night Audience

By HORACE JOHNSON

With its customary brilliance and social preëminence, the Metropolitan Opera season for 1934-1935 opened on December 22. The usual premier performance dedicated by tradition to Monday evenings was advanced to Saturday night on this occasion because of Christmas Eve, which fell on Monday. And Aida was chosen as the inaugural presentation since it was the first opera which Giulio Gatti-Casazza, who will quit his post at the end of this season, offered to subscribers twenty-five years ago when he assumed his position as general manager.

Since last season the Metropolitan Opera House has been extensively renovated. New rose velvet orchestra chairs which are broad, deep and amazingly comfortable have replaced the well-worn red seats. These new *fauteuils* are set lower to the floor so that the angle of vision to the stage is vastly improved. It is now possible to see the conductor clearly from any part of the floor of the house. The corridors have been carpeted with fresh red velvet and the walls tinted a gray green. Small crystal chandeliers add a decorative note in keeping with operatic glamour. There is a new black and white marble floor in the outer foyer and the pink and white cupids and nymphs of the ceiling mural have been bathed. The barn-like Lounge has been redecorated in Italian blue and brocaded silk draperies veil the window casings. Here the ceiling is dull gold.

Backstage, extensive innovations have been made. A complete stage lighting system of the most modern equipment has replaced the archaic switchboard and it is now possible to control all the lighting of scenes automatically. An immeasurable improvement in the lighting of Aida added untold value to the presentation of the opera.

Panizza in Baton Début

This first performance of the season brought two débuts in the persons of Ettore Panizza, the conductor and Desire Defrere, the stage director.

Mr. Panizza, familiar to North and South Americans by his many conductorial appearances in Chicago and Buenos Aires and to Italians because of the his eminent association with La Scala at Milan, made Aida more musically alive than it has sounded for many years in our historic temple of music. Under his direction the orchestra played with brilliance and certainty and the exceptionally fine cast of artists sang inspirationally. Panizza is a valuable asset to the Metropolitan, and if this performance is a proof of his abilities, Manhattan opera-goers are to have productions of Italian works that will show the scores with pristine clarity. The new conductor is completely authoritative in his leadership, interpreting the music with a conception of its emotional and dramatic place in the opera. He never sacrificed orchestral color in the performance of Aida, thereby giving the vocal lines undue predominance, a fault of many directors of this work. Mr. Panizza was the recipient of several solo curtain calls during *entr'actes* as well as of an ovational welcome when he made his first appearance on the podium.

Mr. Defrere, a stage director of many years' experience with the Chicago Opera and leading European *stagione* of music, introduced several minor innovations in his initial presentation. These, while admirably effective, greatly enhancing the production, did not mar traditions. The stage groupings of the Triumphal Scene and the movements of the massed choruses and supernumeraries had naturalness. And the speed with which the performance moved showed skilful direction of high order. Aided by the improved lighting equipment scene changes were made much more quickly.

The cast of Aida was international in flavor. Elisabeth Rethberg, the German prima donna, sang Aida; Maria Olszewska, the Polish contralto, was Amneris; Giovanni Martinelli, Ezio Pinza and Giordano Paltrinieri, who interpreted Radames, Ramfis and a Messenger, respectively, belong to the Italian group; Lawrence Tibbett, Lillian Clark and Louis D'Angelo, respectively Amonasro, the King and a Priestess, are Americans.

It was a spectacular cast and one which sang with vocal and histrionic skill. Elisabeth Rethberg's performance had that finesse with which she always sings. Purity of tone, eloquent phrasing and graceful demeanor won her ovational applause. Martinelli also received many tributes of enthusiasm for a fine interpretation. Vocally he was in splendid form, accomplishing such arias as Celeste Aida with effortless ease.

Maria Olszewska was a restless, malignant Amneris. Her conception of this rôle so parallels her interpretation of Wagner's Ortrud that it might be advisable for Mme. Olszewska to take the pains to discover how the characters differ. She sang badly upon this evening, and her lower and middle vocal registers showed rough spots.

Lawrence Tibbett, the finest Amonasro on any American operatic stage, gave an eloquent interpretation, magnificently sung and acted. Spontaneous applause greeted him on his entrance and was bestowed frequently.

The rôles entrusted to Ezio Pinza, Lillian Clark, Giordano Paltrinieri and Louis D'Angelo were capably sung. The chorus did splendid work and the orchestra played better than it has for a long time.

Amsterdam Celebrates Strauss' Birthday with Music Festival

Wagner Society Sponsors Series of His Operas and Other Works—Seventy-year-old Composer Directs Arabella and Concertgebouw Program—Mengelberg and Walter Also Conduct—Hofmann, Schelling and Gieseking Gain Piano Triumphs

By EVELETH VAN GEUNS

Amsterdam.—A festival of Richard Strauss' works was Amsterdam's tribute to the master in celebration of his seventieth birthday. Several orchestral concerts and the beautiful production of the opera Arabella under the auspices of the Wagner Society spanned about ten days, giving ample opportunity to enthusiastic Straussians to fully enjoy themselves.

The opera under the direction of the composer delighted especially and an extremely capable cast contributed to its success. Viorica Ursuleac as Arabella, Margot Bokor as Zdenka and Alfred Jerger as Mandryka were outstanding in their rôles.

We heard Mme. Ursuleac again in the festival's final concert at the Concertgebouw. Besides giving us a dramatic thrill with the final scene from Salome, which was magnificently led by Willem Mengelberg, she offered four songs by Strauss. The composer not only conducted these but had especially orchestrated them for the soprano. They were Lied der Frauen, Mein Auge, Befreit and Frühlingsfeier. Also Sprach Zarathustra was the afternoon's opening item, this too under the baton of its creator. All in all, a program which formed a fitting climax for the several other concerts under Mengelberg during the past few days. Heldenleben and the Domestic Symphony were among the numbers played.

Ernest Schelling played the Burlesque with triumphant brilliance, and Guilo Bustabo, American young girl violinist, gave us a masterly performance of Mendelssohn's violin concerto.

Prior to Mengelberg's advent, Bruno Walter conducted his four last concerts at the Concertgebouw before taking leave of us. This year his stay has been more prolonged than ever before, and we were able to admire his versatility, and felt as satisfied with his third symphony of Mahler as with his inspiring Le Tombeau de Couperin and Rhapsodie Espagnole of Ravel.

Josef Hofmann's Art

An all-Beethoven program was also of notable beauty, as were too the conductor's Leonora Overture (the second) and seventh symphony.

Josef Hofmann as soloist gave a colossal reading of the Emperor Concerto. Walter said farewell with a Vienna evening which brought Mozart's Eine kleine Nacht Musik, a Schubert symphony as well as the Rosamunde ballet music, an overture by Suppé and waltzes by Johann Strauss. Needless to say, the haunting melodies exercised their charm on the audience and Walter responded to the wild applause with another of the waltz king's gems.

Fortunately Hofmann's Beethoven concerto was not his last word to us, as he appeared in recital as well, devoting his evening to Chopin and holding his hearers spellbound with his inexhaustible art.

Gieseking Charms

Walter Gieseking's program at the Music Lyceum was well adapted to this artist's strongly individual mentality, with the exception of the Schumann Fantasy in C which gave us the feeling that Gieseking was not ideally in his realm. In Bach and Scarlatti however, the subtle, many-colored delicacy was of unequalled charm, and in Debussy and Ravel the pianist wove the spell over us which it is his peculiar power to do.

A song recital by Marian Anderson in the big hall of the Concertgebouw for the society Kunst voor Allen, made a considerable impression, especially the Negro spirituals.

Winifred Christie's evening in the small

(*Continued on page 22*)

Furtwängler Resignation Stirs Germany

Musical Berlin Shaken by His Decision to Resign All His Musical Posts as Result of Differences with Nazis over Hindemith—Ovations Given Retiring Director at His Final Appearance at Staatsoper

By HANS L. HENIOT

Berlin.—Consternation reigns in the musical world of the German capital, because of Furtwängler's resignation of his positions as director of the Staatsoper and the Philharmonic Orchestra. Although Erich Kleiber, conductor of the Opera, also submitted his resignation to General Goering (to take effect at once), its acceptance was refused. In a short speech to the orchestra, Kleiber said: "God knows I value the privilege of working with you, but I feel that, as a measure of protest, I must stand by Furtwängler and resign."

Furtwängler's demission as head of the Reichsmusickammer and conductor of the Berlin Philharmonic was accepted by both Dr. Goebbels, Minister of Propaganda, and General Goering on behalf of the Staatsoper.

Public Vociferous in Ovation

Last Sunday Tristan was given at the Staatsoper. It was Furtwängler's last active participation at the Opera. His appearance in the pit was met with deafening applause and acclaim—an overpowering emotional outburst that more than disclosed how deeply those present had resented the chastisement Furtwängler received at the hands of the press in his defense of Hindemith. The torrential salvos were repeated before and after each act.

Furtwängler's resignation is a great blow to the musical life of Berlin. No other conductor has his box-office attraction. What will be the fate of the remaining concerts of the Furtwängler series, and the prospects of the orchestra's tour, no one can say.

This evening's concert (December 5) was to have been led by Furtwängler with the following program: New World Symphony (Dvorak); Three Cornered Hat (Falla); G major piano concerto (Beethoven) with Backhaus as soloist. The first two were replaced with the Egmont Overture and the fourth symphony of Beethoven, Backhaus remaining as soloist in the work mentioned above.

Rother, conductor at the Reichsoper, formerly the Städtische Opera, in Charlottenburg, was called in at the last minute to take over the concert.

Italy to Stage a Rich Winter Of Diversified Operatic Fare

Naples, Parma, Trieste, and Other Centres Begin December Series—All Italy to Honor Centenary of Bellini's Birth

By RAYMOND HALL

Milan.—We have already seen from the *cartelloni* of La Scala and the Teatro Reale dell'Opera that the chief attractions, from the popular standpoint, of Italy's winter opera season will be the baptism of Mascagni's Nerone in Milan and the Staatsoper guest appearance in Ariadne auf Naxos, at Rome. The other novelties and restorations billed divide the interest variously between the two houses, with La Scala in the lead.

Continuing on down through the Peninsula, we come to the Teatro San Carlo, of Naples. In point of novelties, this house is doing better than last year, when its only offering was an inconsequential Maristella, by the operetta writer Giuseppe Pietri. This season it will give the world première of Liola, Giuseppe Mule's three-act lyric comedy on a book by Arturo Rossato, drawn from Pirandello's play of that name.

Grateful local novelties for Naples will further be Zandonai's successful Farsa Amorosa, Cilea's L'Arlesiana, and Borodin's Prince Igor, with Feodor Chaliapin in the title rôle. It was first reported that Feodor would bring his own Russian vocal cast for this latter opera, but it is now stated that only the ballet will be Russian—a special troupe from the Monte Carlo Casino, under the direction of Lev Voyzikovsky.

La Bisbetica Domata (The Taming of the Shrew) by the Neapolitan composer Mario Persico, successful here two years ago on its local première, will also be repeated. Naples' exhumation of I Capuleti e i Montecchi for the Bellini festivities is likewise awaited with much interest. Instead of in January, as last year, the season will open on the traditional night of St. Stephen's (December 26), with Giacomo Rimini in Falstaff.

The Neapolitan bill totals fourteen operas, as against ten last season. Since San Carlo promises have often failed to materialize in the past, the present municipal management, under the supervisory committee headed by Duke Niutta, promises that all the works listed will positively be produced. The rest of the bill consists of Lohengrin, Mefistofele,

(*Continued on page 22*)

COFFEE HOUSES IN MUSICAL HISTORY

By DAVID EWEN

IT has for a long time been my belief that musical historians have failed completely to accord sufficient musical importance in Vienna's coffee houses (cafés) or to suggest with sufficient conviction what a powerful influence they have been in the creation of certain musical masterpieces.

As the scene where some of the greatest composers in the world have congregated, as the place which witnessed some momentous musical dates and events, which heard important musical conversations and discussions, and which saw the composition of many gems of music, the cafés (*"Kaffee Haus"* is the vernacular) deserve far more prominence than a mere passing gesture or a hurriedly passed-over remark.

The Vienna cafés have lived musical history and in one or two instances have created it. It is therefore illuminating to record in some detail the fascinating part the *Kaffee Haus*—hereinafter called "café"—has played in the development of music.

Perhaps the two most celebrated cafés in Viennese musical life are the Zum Rebhuhn (or, in full, "Zum Goldenen Rebhuhn") which, still in existence, continues to cater to many prominent musicians of the Austrian capital; and the recently demolished Blaue Flasche, which was to be found in the Neulerchenfelderstrasse during its century or more of a rich and active career.

The café Zum Rebhuhn spanned more than a full century of musical life. Early in the nineteenth century, Beethoven and his friends, Schindler and Reis, visited here from time to time; there exist many notations in Beethoven's notebooks of themes for symphonies and sonatas which were hurriedly jotted down in these surroundings. At a different corner of this café—and at precisely this same time—tarried Franz Schubert, encircled by his friends, Vogl, Mayrhofer, Spaun and Schober. Schubert, who looked with idolatrous eyes across the tables of the café, feasting his eyes upon him whom he worshipped more than anyone else, too timid to approach Beethoven and address a few words to him.

The outstanding importance of the Zum Rebhuhn to musical history is the fact that it is connected with one of Schubert's greatest works. It was in this café that, one evening, an acquaintance of Schubert—Randhartinger—brought him a volume of Müller's poetry; and that same evening, in a corner of this busy café, Schubert conceived the first of his exquisite Müllerlieder.

After Schubert, the musical life of the Zum Rebhuhn centered about Johann Strauss, the first—the father of the composer of the Blue Danube Waltz, and the first of the great Strausses. It was at the Rebhuhn that Johann Strauss, the father, first made an indelible impression upon Vienna both as a magnetic *Kapellmeister* and as a composer of light music; and here the "Strauss madness" which was to persist in Vienna for almost a century, first began. The Rebhuhn introduced to Vienna's musical life some of Strauss' successful waltzes—including his most famous, Strains of the Lorelei and the Rhine.

REGULAR PATRONS OF THE "SILVER COFFEE HOUSE"

This hostelry received its name from the fact that it was the only one in Vienna which at the time used real silver service. In the second and third decades of the last century, the establishment enjoyed much popularity among artists. The lithograph shows a number of well-known personalities of old Vienna. At the left of the desk is the playwright, I. Castelli. Next to him stands J. L. Deinhardstein, poet and director of the Burgtheater. To the right of the desk are the waltz composers, Josef Lanner and (at right) Johann Strauss, Sr. At the table is Ferdinant Raimund, well-known writer of fairy tales. (From an old lithograph.)

OTHER HAUNTS OF THE GIANTS

Almost of equal importance in the musical life of Vienna was its fellow café, the Blaue Flasche. When recently the Blaue Flasche was demolished, terse newspaper paragraphs mentioned the fact that this century-old establishment had been famous for its marvelous cuisine and its extraordinarily good Grünzing wine, forgetting to add what a glamorous rôle it had played in musical history. The outstanding distinction of the Blaue Flasche as far as the musical historian is concerned, lies in the fact that for more than a decade, Beethoven was its *Stammgast* (permanent customer). And often he would spend hours after meal-time scratching his musical ideas on paper. There can be little doubt that many of the symphonies, sonatas and quartets of Beethoven's middle period were conceived and partly worked out within the walls of this café.

The Blaue Flasche was also the scene of the later triumphs of Joham Strauss, the father. It was here that in 1848 he first introduced his celebrated Seufzer-Polka to the musical world.

We have already spoken of the Zum Rebhuhn in relation to Franz Schubert. Zum Biersack was also closely identified with Schubert's later life, where—with his customary bewildering spontaneity—he composed one of his most beloved gems. The story connected with the writing of Hark, Hark, the Lark! is too well-known to bear repetition here; it is interesting for us merely to note at this time that the scene for this anecdote was the Zum Biersack café where—in the midst of the din caused by skittle-players and a raucous three-piece orchesra—Schubert scrawled on the back of a menu card one of his immortal masterpieces. The anecdote connected with the composition of his Overture in the Italian Style is not so well known, however. Immediately after the first performance of Rossini's Tancredi, Schubert and his party came to the Zum Biersack for drink and conversation. Schubert could not agree with his friends that Tancredi was a great creation; in a moment of boasting he maintained that he could compose an overture similar to that of Rossini's Tancredi in less than twenty minutes. A wager spurred Schubert on, and then and there, in the specified time, he wrote the Overture in the Italian Style.

Zum Rothen Kranz, in the Himmelfortgrund section of Vienna, holds a place in musical history because it is so closely associated with the death of Vienna's greatest song composer. Here Franz Schubert came with his brother Ferdinand for dinner, one afternoon in 1828; and here—when all the food placed before him proved utterly tasteless—Franz disclosed for the first time the fact that he was dangerously ill. Zum Rothen Kranz was the last café that Franz Schubert visited; two months later, he was dead.

Johannes Brahms was the *Stammgast* of the café Zum Rothen Igel, which was situated in the corner of Wildpret Market close to Augustinerstrasse. In this café, Brahms sketched some of his greatest works and discussed them with his friends. "I think with deep melancholy," wrote one of the visitors of this café, "of the glorious evenings when Rottenberg and I sat alone with him in the Rothen Igel and the silent Brahms thawed and showed us glimpses of his great and strong soul."

Another frequenter of this café was Brahms' closest friend, Joseph Joachim, the violinist, who frequently spent hours in conversation with the master here. It is altogether likely that the violin concerto of Brahms—written for and dedicated to Joachim—was conceived and mentally or actually sketched in Zum Rothen Igel Café.

Brahms also occasionally visited two other well-known cafés in Vienna—the Zur Schönen Laterne and the Goldspinnerin, both still in existence.

CAFÉS AND THE STRAUSSES

In the case of Johann Strauss, the father, we have already mentioned both the Zum Rebhuhn and the Blaue Flasche. Two other cafés are linked significantly with his ca-

[1] Janner's Reminiscences of Johannes Brahms in Die Musik.

(*Continued on page* 19)

THE INN "ZUM ROTHEN IGEL,"

a favorite resort of Brahms, and at one time the headquarters of the Vienna Society of the Friends of Music, (second house from the right.) Its neighbor, the Inn Zum Blauen Igel" (house with balcony) was the residence place of Schubert and his friend, Franz von Schober during 1821-3, and for a short time in 1827. (From an unsigned copper engraving.)

WHERE FAMOUS WALTZES WERE COMPOSED

The Inn "Zum Goldenen Rebhuhn," in which the waltz king Josef Lanner's band gave regular concerts, was frequently visited by Schubert. Here he is said to have found inspiration for his most typically Viennese waltzes and "Ländler." (From an unsigned aquarelle in the Municipal Collection of Vienna.)

Los Angeles Fêtes Schönberg At Hearings of His Works

Klemperer Programs Composer's Verklärte Nacht in Orchestral Lists and Vertchamp Players Give His Second Quartet—Vienna Choir Boys and Local Choruses in Holiday Music

LOS ANGELES.—Surprising as it may seem, there exists here a large Schönberg *Gemeinde*, as they would say in the land which showed the preëminent reformer of harmony the door. In short, Arnold Schönberg was, for two successive evenings and an afternoon, the recipient of ovations which are usually bestowed on occasions of artistically less exclusive character.

When the Los Angeles Chamber Music Society opened its season with the Vertchamp Quartet (December 12) and programmed the second quartet of the former professor at the Berliner Hochschule für Musik, the audience not only applauded long and hard, but hailed the composer with bravos. The next evening Otto Klemperer and the Los Angeles Philharmonic Orchestra gave a performance of Verklärte Nacht which proved nothing short of epochal in tonal beauty, detail and expressiveness of phrasing. Even the usually grave-visaged Herr Schönberg smiled warmly and had to return to the footlights five times.

And Friday afternoon, when most of the plaudits come from the upper balconies, where the students sit, the white kid glove section on the main floor and in the mezzanine was visibly stirred by the joint fervor of composer and conductor. All of which proves that music considered technically acceptable only to the limited few cognoscenti, does appeal to the many if, first of all, it bears the inner mark of the inevitable, and secondly, if that spiritual birthright is pleaded in terms of performance—clarity and convincing interpretation. Both were achieved by the Vertchamp group (to which had been added Margaret Coleman, Pasadena soprano), as well as by Director Klemperer's orchestral string sextet on the following night.

CHAMBER MUSIC LIST

Albert Vertchamp and Samuel Albert (violins), Raymond Menhennick (viola), and Sasha Borisoff (cello) commenced their program at the Hollywood Concert Hall with the second quartet, op. 20, by Reinhold Glière, a rather tame and obvious work, Russian in character as might be expected, containing nothing unexpected and not as much as might have been expected. It was given a clearly articulated performance. The Schönberg, although only an op. 10, finds the composer definitely leaving beaten tracks for the first two movements and starting in the third movement toward a wholly different harmonic direction. This he continues during the Finale with his pathfinder march across atonal no-man's lands. That he is guided by the mental compass of harmonic orientation cannot be questioned. But to follow him across this untrodden terrain is another matter. Assuredly the audience demonstratively approved, whether following his tracks, or only from the side lines, the Musical Courier correspondent does not venture to diagnose.

Assuredly the Vertchamps deserve sincere praise for the devoted and conscientious study of this trying score. The same applies to Miss Coleman, who essayed a task no less difficult, because the vocal line, based on two poems by Stefan George (Litanei and Entrueckung), for the most part would have troubled even a clarinettist sure of intervals and rhythms.

PHILHARMONIC ORCHESTRA'S PROGRAMS

Enthusiasm out of the ordinary crowned the third pair of Philharmonic Orchestra concerts, which Maestro Klemperer commenced with Cherubini's Anacreon overture with that light and crisp brilliance befitting the Frenchified school of the Italian opera writer. Then followed the real conductorial test, the Mozart Variations, op. 132, by Max Reger, practically unknown here. There are works by this Bach-Brahms disciple which must be played not only as the composer wrote them, but also how he imagined that they might sound if lifted beyond the literal. Few conductors are capable of transfiguration where the paper shows only elaborate polyphonic figurations. The large audience revelled in the Mozart Variations, an astounding record for director and players. There followed the Schönberg piece and lastly a superb performance of the second Daphnis and Chloe suite by Ravel.

During the evening concert Dr. Edgar F. Magnin made an appeal for contributions to the orchestra continuance fund, and the Musical Courier correspondent "spoke his piece" in the afternoon. After the holidays the campaign will be continued on a larger scale than undertaken before and there is no doubt that the required $40,000 will be obtained.

Plans are being formulated for the summer series at the Bowl. Dr. Klemperer will be absent for the most part of the second half of the winter, starting an engagement of nearly two months in Philadelphia on January 1, and going afterwards to Italy for a series of Beethoven concerts. Ossip Gabrilowitsch, José Iturbi, Alfred Wallenstein and Henry Svedrofsky will conduct in his absence.

CHORAL AND RECITAL PRESENTATIONS

Philharmonic Auditorium was well filled when the Los Angeles Oratorio Society under John Smallman presented Handel's Messiah, with Marianne Mabee, Beulah Seaman, Douglas S. Eade and Frank Pursell as soloists.

Two nights later Mr. Smallman shared honors with the Cecilian Singers (women members of the public school music teaching staff), who sang Bach and early English music with fine effect. Excerpts from two light operas by Louis Woodson Curtiss (director of public school music in Los Angeles) proved that his scores to The Bandit Lover and Pierrette Among the Shepherds contain delightfully winsome tunes of real humor and rhythmic verve.

Impresario Behymer presented the Vienna Choir Boys and this juvenile ensemble, as before, was cheered by a large public.

Ruth Terry Koechig, mezzo-contralto, and Emil Dannenberg, pianist, were heard to advantage in joint recital under the auspices of the Western Concert Artists' League.

The Aguilar Lute Quartet was enjoyed by a capacity audience at the Pasadena Community Playhouse, the program being part of the Coleman Chamber Music Series. The Spanish artists appeared in costume. Luisa Espinel and Andres de Segurola acted as commentators.

Lovers of choral music came into their own when the Orpheus Club, under Hugo Kirchhofer, and the Ellis Club, under Hans Blechschmidt, gave their pre-Christmas programs.

TIBBETT TO MAKE ANOTHER FILM

It is too early to say whether Hollywood is going completely operatic or whether opera is "going Hollywood." In any case, Lawrence Tibbett is due at United Artists Studios on June 1, to start the first in a series of highly (or deeply) baritonized pictures, beginning with an opus titled signficantly, Sing, Governor, Sing. The Musical Courier correspondent predicts that it will be a "Democratic" production, because most Republican governors are having a hard time. Howsoever that may be, the capital of filmland is getting a "new deal," at least vocally. B. D. U.

Washington Symphonic List Brings Two First-Time Local Performances

Philip James Conducts His Overture as Guest—Manfredini Orchestral Concerto Directed by Kindler in Yuletide Concert

WASHINGTON, D. C.—In addition to the regular program of the National Symphony Orchestra (Hans Kindler, conductor) for its twenty-eighth Sunday concert on December 16, before a large audience at Constitution Hall, a Christmas gift in the form of Brahms' fifth and sixth Hungarian dances was offered and enthusiastically accepted by the audience.

The first and second of the Brahms Hungarian dances were part of the program. It was the exquisite performance of these which resulted in the constant applause, prompting Dr. Kindler to add the fifth and sixth dances.

Guest conductor Philip James opened the concert with his own Overture in the Olden Style on French Noels, played for the first time in this city, and which was received enthusiastically. He was recalled several times.

Dr. Kindler gave a masterful reading of the Manfredini concerto Per La Notte de Natale, also given its première in Washington. It was one of the rarest gems ever offered by the National Symphony Orchestra. The important solo passages throughout the concerto were performed superbly by Frank Gittelson and Luigi Ferrara, violins, Howard Mitchell, cello, Joseph Mariano, flute, and Sol Sax, piano.

The soloist was Blanca Renard, pianist, who gave a delightful interpretation of Falla's Nights in the Gardens of Spain, with orchestral coöperation.

The program closed with the brilliant playing of introduction and polonaise from Christmas Eve (Rimsky-Korsakoff), a fitting number for the Yuletide season.

RECITAL BY RACHMANINOFF

Rachmaninoff rates among the few who are able to attract audiences in this city beyond the capacity of the large Constitution Hall. With several hundred on the stage, there were over 4,000 on hand to hear Rachmaninoff in one of the most brilliant concerts offered thus far. This event was under the direction of the Dorothy Hodgkin Dorsey Concert Bureau and had fine support.

It might be said that Rachmaninoff is the link between the old school and the contemporary artist. This can be corroborated through all his successful compositions and in the contrasts between his old and recent works. His program included Chopin's impromptu, scherzo No. 1, two mazurkas, tarantella, nocturne and ballade No. 4, followed by the Beethoven Sonata Appassionata, op. 17, concluding with Invitation to the Dance (Weber-Tausig) in addition to several encores.

EVENTS AT COMMUNITY CENTRE

Samuel Bugatch, well-known local composer and choral director, attracted one of the largest audiences ever assembled at the Cafritz Auditorium of the Jewish Community Centre, when he directed a Chanukah Concert on December 9.

Among the outstanding local artists were Nettie Sadle, pianist, who opened the program with a masterful interpretation of Venetian Boat Song No. 2 (Mendelssohn) and Gopak (Moussorgsky-Rachmaninoff); Cantor Max Kotlowitz, who gave a superb interpretation of Hebrew songs of his own as well as ones by Brounoff, Medvedieff and Low; and a colorful recitation by M. Dreeben.

The Choral Society of the Jewish Community Centre gave an exquisite performance in the six numbers directed by Mr. Bugatch. Other local talent included Dr. Charles Gordon, Rose Krucoff, Sylvia Shappirio and Al Golden. This concert was sponsored by the music department of the Jewish Community Centre.

Among the several attractions offered at the Jewish Community Centre was the recital by Giuseppe Bruno, baritone, assisted by Isadore M. Angel, tenor, Elenor Hulburt, pianist, Jack Levenson, violinist, and Benjamin Levenson, cellist. Of particular interest was the interpretation of Solenne in quest'ora from Verdi's La Forza del Destino, by Messrs. Bruno and Angel and the instrumental trio. G. S.

IN NEXT WEEK'S ISSUE

THE TRAGEDY OF A DANCER

By LILLIAN MOORE

Boston Symphony Hailed In Ann Arbor

Koussevitzky Leads Concert in Michigan City to Much Applause—Szigeti Scores in Recital

ANN ARBOR, MICH.—Another month and again two excellent concerts at Hill Auditorium; in fact, that given by the Boston Symphony Orchestra was the apex in the opinion of most patrons of the series this season.

On December 3 Joseph Szigeti, assisted by Nikita de Magaloff at the piano, gave a delightful recital of violin music. Szigeti was a newcomer in Ann Arbor but he made his way easily into the admiration of his audience. He unquestionably has great technical ability but the lasting impression which remains from this recital is that of the sublime quality of his tones. Throughout the performance of the Brahms A major sonata and the Mozart D major concerto the audience was under the spell of lovely tones. Even in the G minor sonata by Ysaye for violin alone, which demonstrated his technical skill, it was the tonal quality which was memorable.

After the intermission the soloist gave five selections, all by modern composers and in striking contrast with the first part. Among these was his own arrangement of Scriabin's étude in thirds which so fascinated his listeners that it had to be repeated. It was evident that Szigeti had impressed his audience, as he was spontaneously applauded and in turn generously responded with four encores. Mr. de Magaloff is a master accompanist and he, too, won the admiration of the audience.

KOUSSEVITZKY FORCES ACCLAIMED

December 11, when the Boston Symphony Orchestra under Serge Koussevitzky's leadership appeared, marked a gala occasion for Ann Arbor. The program presented was the same as that at the first New York concert this season and it met with enthusiatic approval. The performance of the overture to Mozart's The Marriage of Figaro brought out with exquisite ability its grace and charm. That was followed by the Beethoven symphony No. 3 with its varied beauty of subtle effects and moods which the orchestra played superbly. Throughout the *marcia funebre* movement, holding the traditional Boston Symhony program book in their hands, it must have occurred to many of the audience that it was a tribute to that valiant critic, the late Philip Hale, who for so many years wrote those stimulating music notes.

The concert closed with a splendid performance of Moussorgsky's Pictures at an Exhibition, arranged for orchestra by Maurice Ravel. Other composers have made arrangements of these pieces for orchestra, undoubtedly because they lend themselves to orchestration, but Ravel has given the world something which is both interesting and enduring. They surely pleased the large audience in Hill Auditorium.

MOORE LEADS UNIVERSITY PLAYERS

On November 25 the University Symphony Orchestra (Earl V. Moore, conductor) gave a fine concert. Stanley Fletcher was the soloist, playing with the orchestra the Chopin concerto No. 1. It was a delightful performance. Also the audience heard for the first time in Ann Arbor a tone poem, Bethlehem, written by Burnet C. Tuthill, who was in the audience. Both composer and orchestra received rounds of applause. A. McL. T.

Stokowski Proposes Agreement with Philadelphia Orchestra Board

PHILADELPHIA.—Leopold Stokowski, who had announced that he would not renew his contract as conductor and musical director of the Philadelphia Orchestra, has reached a tentative agreement with the board of directors, whereby he, it is said, has expressed willingness to conduct a series of concerts next fall and give some performances of Parsifal during Holy Week, possibly including a New York performance. As for the season 1936-37, Stokowski has said he will make no commitment until September 15, 1935, which he thinks will allow ample time for planning the season after next. The board is to be reorganized so as to represent "all groups among the subscribers, contributors and public whom the orchestra serves." Stokowski is to submit a supplementary list of names as suggestions for an executive director or manager.

A special meeting of subscribers and contributors was called by the board for January 30, before which time plans will be drafted regarding the future of the orchestra.

Grainger Welcomed in Broadcast Recitals Given in Cities of His Native Australia

Chief Centres of Commonwealth Applaud Visiting Grenadier Guards Band—State Symphony Orchestra Gathers Laurels in Concert—Austral and Brunskill Appear in Melbourne Opera Series

SYDNEY, AUSTRALIA.—Percy Grainger, distinguished Australian composer and pianist, is giving a series of broadcast recitals in Australia. In Brisbane his programs consisted of compositions dating from the thirteenth century, including European and Oriental music. His clear and interesting remarks on introducing each composition were appreciated by the listeners-in. His Sydney recitals were opened by a beautiful performance of Bach's fantasia and fugue in G minor, followed by Debussy's Clair de Lune and Albeniz' El Albaicin. His programs included Bach's chorale preludes, César Franck's prelude, air and finale, Brahms' ballade in G minor, Chopin's sonata in B minor, Barcarolle, the A flat polonaise, Cradle Song (Brahms-Grainger), The Hunter and His Career, Lullaby Tribute to Foster, Busoni's four chorale and preludes, Purcell's fugue, minuet and Sarabande, Grieg's Norwegian Folk-songs, and Delius' On Hearing the First Cuckoo of Spring, Nell (Fauré-Grainger), Guion's Turkey in the Straw and Dillon's Birds at Dawn. These recitals have left a deep impression of the master mind of a great pianist.

MILITARY BAND MAKES TOUR

Under the management of Messrs. J. & N. Tait, the Grenadier Guards Band, under the direction of Major Millar, is touring the principal cities of Australia and taking part in the Victorian Centenary. At Perth the audience filled Her Majesty's Theatre. Major Millar conducted and the program offered was received with tremendous applause. At Melbourne the greeting to them on their arrival was a record. It is estimated that 100,000 witnessed their march to the Town Hall for their Civic Reception by the Lord Major Sir Gengault-Smith. Their Adelaide concerts were as enthusiastic.

On their arrival in Sydney the Lord Mayor held a reception in their honor. At the opening concert the Town Hall was completely filled with an audience that expressed unbounded enthusiasm, the martial music arousing a fine response. The programs arranged for the seventeen concerts included ones under the headings of Modern British Composers, Operatic, National, French, Wagner, Classic and Russian. Among compositions offered were Friedman's Slavonic Rhapsodie, Sousa's Suite Dwellers of Western World, Liszt's second rhapsody, Percy Grainger's Over the Hills and Far Away, and Molly on the Shore. Cornet, xylophone, clarinet and piccolo solos were also given by members of the band.

Concerts will be presented in Brisbane and the band will tour New Zealand, returning to London early in the year.

RECITALS OF INTEREST

Albert Cazabon, violinist and conductor of the Prince Edward Theatre orchestra, gave an interesting recital at the State Conservatorium. It was notable for the first performance of Bohuslav Martinu's sonata and Felix White's Sweet Thoughts in a Dream. With Frank Hutchens as pianist, Mr. Cazabon gave a fine reading of Bach's Chaconne and Brahms' sonata in D minor. He also included compositions by Couperin, Gossec and Sammartini.

Beatrice Tange, brilliant Australian pianist, gave a successful recital at the Savoy. The program showed fine judgment, enabling her to display her interpretative ability. Her opening number was Bach's chorale, Jesu, Joy of Man's Desiring, followed by Busoni's chaconne, César Franck's prelude, chorale and fugue. She introduced to the large audience the first performance of Albeniz' Asturias, Thomas Baron Pitfield's Ariette and finale, Andante Pensivo. At the close of the recital she received a great ovation.

STATE ORCHESTRA LED BY BAINTON

The State Symphony Orchestra, which has recently been organized and is composed of the professional musicians of the State Conservatorium and the Australian Broadcasting Commission, gave its first concert at the Town Hall. Dr. Edgar Bainton conducted and again proved his fine leadership. The program comprised Wagner's overture to The Flying Dutchman, prelude to Lohengrin, prelude to Die Meistersinger, Ride of the Valkyries, overture to Tannhäuser, Beethoven's symphony in C minor, and the Tschaikowsky Casse Noisette Suite.

The audience was enthusiastic, and included the Governor Sir Philip and Lady Game, Sir Philip and Lady Street and the chairman of the Broadcasting Commission, Mr. Cleary. The conductor was recalled many times.

POUISHNOF APPEARS

Under the management of Hugo Larsen, Leff Pouishnof, Russian pianist, who has been touring Australia and New Zealand, returned to Sydney to give two concerts at the Town Hall and Assembly Hall. The first recital was of extreme interest in that the artist as soloist conducted his own orchestra from the piano. The performance brought forth applause, bravos and recalls. The program was devoted to three concertos: Mendelsohnn's G minor, Rachmaninoff's C minor, Liszt's E flat. The pianist will tour under the direction of Hugo Larsen, a contract being signed for twenty years.

OPERA SEASON MARKS MELBOURNE CENTENARY

The Sir Benjamin Opera Company opened its season in Melbourne during that city's centenary celebration. The gala night at the Apollo Theatre was spectacular, and marked the first apeparance of Florence Austral in grand opera in her birth place. As Aida her portrayal was memorable. Muriel Brunskill as Amneris showed her glorious voice in all its beauty. The operas presented, all sung in English, were Madam Butterfly, Il Trovatore, La Tosca, Die Fledermaus and Die Walküre. These are being broadcast through the national stations. The company will open in Sydney early in the new year. The entire chorus is Australian. Roland Foster, director of the newly formed opera school at the State Conservatorium, is rehearsing in readiness for the Sydney season.

ELIZABETH PLUMMER.

LAURITZ MELCHIOR

returned to New York last week from operatic and concert appearances on the Pacific Coast. The tenor made his first appearance of the season with the Metropolitan Opera Company last night (December 28) in a performance of Siegfried, in which rôle he is shown in the photograph.

Montreal Greets Brilliant Artistic Events

La Argentina, Metropolitan Opera Quartet and Moiseiwitsch among Fêted Visitors—Operetta Society Produces Two Works

MONTREAL, CAN.—The Metropolitan Quartet appeared here on November 16, drawing the biggest crowd seen at the Imperial Theatre in many years. As a matter of fact, additional seats were installed on the stage and every inch of the standing room occupied.

The singers from the Metropolitan Opera House were generous with their encores. Grace Moore and Edward Johnson obliged with three each, in addition to their scheduled number. Rose Bampton and Richard Bonelli were marvelous in the duet from the Barber of Seville and they also were recalled for two extra duets. The four artists were royally acclaimed for their artistic delivery.

The program was largely devoted to French operatic arias and ensemble items, a delicate attention to our population. Giuseppe Bamboschek was the accompanist.

On November 18 the Montreal Orchestra gave its eighty-ninth concert under the direction of Douglass Clarke, with Benno Moiseiwitsch as guest soloist. The talented pianist was warmly applauded for his splendid performance, especially his playing of Rachmaninoff's concerto in C minor.

The Spanish dancer La Argentina appeared in recital at the Imperial Theatre on December 11. A large crowd gave the artist a great reception for her splendid performance, during which she displayed her art to unusual advantage. Luis Galve assisted the artist at the piano and he also contributed several solos.

At the same theatre another artist appeared on the following day, December 12, after an absence of two years. Sigrid Onegin, colorful contralto, as popular as ever, offered groups of folk lyrics and operatic arias that delighted a large audience. As one of her many requests she presented a song written and dedicated to herself by the late Emiliano Renaud, Canadian composer. In addition to playing accompaniments, Hermann Reutter played three Brahms compositions.

La Societe Canadienne d'Operette has been completely reorganized and hereafter will be known as the Montreal Operetta Society. This season light operettas and musical comedies will be presented in both French and English. The new society, on November 26, staged Franz Lehar's Paganini. Lionel Daunais, Montreal baritone, who scored several hits last year, lived up to his reputation. He was cleverly seconded in his efforts by Caro Lamoureux. In smaller parts, Yvette Cadieux and Gaston St-Jacques were heard. As their second offering, Un Bon Garçon by Maurice Yvain was given during the week starting December 10, with Gaston St-Jacques in the title rôle. Other leading parts were sung by Genevieve Davis-Lebel, Yvette Cadieux, Lionel Daunais and C. E. Brodeur. Under the baton of Albert Roberval both works were well interpreted by the cast and the orchestra.

J. H. G.

North Carolina Symphony Society Presents Festival

WINSTON-SALEM, N. C.—The North Carolina Symphony Society (Lamar Stringfield, musical director) presented the North Carolina Symphony Festival, December 10-14, in the Richard J. Reynolds Memorial Auditorium, under the auspices of the Winston-Salem Inter-Club Council. Distinguished guests from Atlanta, Washington and other cities were present, among them, Quinto Maganini, Arthur Goldschmidt, director of professional projects of the Federal Relief Administration, Mrs. Thomas O'Berry, state relief administrator, and Col. Joseph Hyde Pratt, Southern administrator.

Mr. Stringfield conducted at all the concerts, with guest conductors comprising Charles G. Vardell, Jr., and Mr. Maganini. The first program brought the Salem College Chorus and Bethania Choral Club, with Howard Conrad, conductor. On Tuesday, a children's concert was attended by 2,600 children and some 250 adults, a capacity audience. One of the concerts was made up entirely of compositions by American composers. During the course of the concert, five compositions by Mr. Maganini were given, including his Habanera and Cuban Rhapsody. Vocal soloists were Mayme Porter, soprano, Ernest Leslie Schofield, baritone, and Marie Maher, lyric soprano. S. T.

Edwin and Jewel Bethany Hughes to Appear in New York

Edwin and Jewel Bethany Hughes will appear twice in recitals of music for two pianos in New York City during January. On January 6 they are to give a program at the MacDowell Club, and on January 13 at the Harvard Club.

John Tasker Howard's Sinfonietta to Have Radio Première

The first performance of a new sinfonietta by John Tasker Howard, in which this composer and authority on American folk music has given a new treatment to the melodies of Stephen Foster, was heard during the regular America in Music program over an NBC-WJZ network on December 17. Mr. Howard, who recently published a biography of Foster, has used the songs in his sinfonietta in much the same manner in which Dvorak employed Negro themes in his New World symphony. The new work was broadcast by an NBC concert orchestra under the baton of Thomas Belviso. It embodies seven of Foster's best known melodies. In addition to the sinfonietta, the program included a musical picture of pre-Civil War times with Foster, through his music, in the rôle of historian.

The America in Music series each Monday evening traces changing manners and customs of the country during the past century as they are indicated in the songs of the various periods. Mr. Howard is assisted in his musical histories by soloists and The Dandies, male quartet.

Harry Kaufman in Concerts and Broadcasts

Harry Kaufman was at the piano for Lea Luboshutz, violinist, at the Curtis Institute of Music, Philadelphia, on December 17. The following day, he appeared over Station WEAF with the Musical Art Quartet in the Dvorak piano quintet; and on the same station, December 21, in a solo program. On January 8 Mr. Kaufman is to fulfill an engagement with the Gordon String Quartet, playing the César Franck quintet at a private concert.

A. G. O. and N. A. O. Hold Joint Dinner in New York

America's two organists' associations, the N. A. O. and the A. G. O., held a dinner at Schrafft's, New York, on December 10. The event, which brought together 100 leading organists, was the last they will attend as separate organizations, as their amalgamation is imminent. Dr. William C. Carl presided and guests of honor were Tali Esen Morgan, who founded the National Association at Ocean Grove, N. J., in 1908, and Charles Henry Doersam, warden of the guild. Dr. Carl read absentee messages from Will C. Macfarlane, Arthur S. Brook, Clarence Eddy, Henry S. Fry and S. E. Gruenstein. Jane Whittemore read humorous verse in which, among others, Dr. and Mrs. Clarence Dickinson and Dr. Carl were featured.

Dr. Morgan gave reminiscences of his Ocean Grove festivals, which had led to the forming of the National Association of Organists. He said that Charles Wakefield Cadman was a collaborator as organist; that Arthur Judson was concertmaster of his orchestra, Henry Hadley conducting as guest; Edward Johnson sang in Elijah; Anna Case sang Lovely Appear, and Richard Crooks made his last appearance as boy soprano, singing The Glow-worm; Mmes. Nordica and Schumann Heink were often listeners at rehearsals. Others who gave talks at the dinner were Mark Andrews and Dr. Christopher Marks.

F. W. R.

Janssen to Direct Cleveland Orchestra

Werner Janssen has been engaged to conduct the Cleveland Orchestra for two performances on January 10 and 12. He will perform Sibelius' symphony No. 2 and Reger's Hiller Variations. On December 13, Mr. Janssen was guest conductor of the Rochester (N. Y.) Philharmonic Orchestra.

New York College of Music Awards Gabrilowitsch Scholarship

Announcement is made by the New York College of Music, of which Carl Hein and Grace Spofford are the directors, of the award of the Ossip Gabrilowitsch Scholarship in composition to Beatrice Rodick. The scholarship consists of one year study in composition with Dr. Jacob Weinberg, composer of The Pioneers, an opera in Hebrew, recently produced at Mecca Temple, New York. Dr. Weinberg has been head of the composition department at the New York College of Music for many years, having succeeded Rubin Goldmark. Miss Rodick won a scholarship last year in composition with Arnold Schönberg and also with the Madrigal Society.

Hartmann Conducts Own Work with Brooklyn Symphony Orchestra

Arthur Hartmann, American composer, directed his composition, Two Balkan Sketches, with the Brooklyn, N. Y., Symphony Orchestra on December 12 at the Abraham Lincoln High School of Brooklyn. The orchestra, led by the regular conductor, Harry W. Meyer, played numbers by Dvorak, Saint-Saëns and Rubinstein. The program was repeated on December 15 at the Brooklyn Museum, with Mr. Hartmann once more leading his own work.

Zürich Audiences Are Treated To Series of High Tonal Joys

Brailowsky, Adolf Busch, Menuhin and Toti dal Monte Among Those Who Gain Success—A Trinity of Mozart Operas

ZÜRICH.—This city is having one of the best musical seasons in its history. Many fine concerts have already been given and it is gratifying to report that the public is responding with 100 per cent support.

Brailowsky was soloist with the Zürich Symphony Orchestra under Volkmar Andreae, playing a Chopin concerto and a group of other compositions by the same master. The performer's art made a deep impression. Another highly successful pianist (with the same orchestra) was Horowitz, who gave a wonderful reading of the Brahms concerto No. 2. He was equally as remarkable and successful in the Liszt A major concerto.

Another pianist recently applauded here was Rudolf Serkin in a recital of Mozart, Beethoven, Schubert and Chopin.

YEHUDI AND OTHERS

The vast Tonhalle was more than sold out on the occasion of Yehudi Menuhin's recital. Yehudi gave us a phenomenal experience, and all that was left for one to do was to admire anew the extraordinary gift and artistry of this young boy.

Other violinists of the season thus far were Vasa Prihoda, who played works of Bach and Tschaikowsky; and Stefi Geyer, in a varied program.

Among the singers who drew large audiences in recitals and won conclusive applause, were Toti dal Monte, charming Italian coloratura soprano, and Luigi Montesanto, Italian baritone; Jan Kiepura, operatic-film tenor-actor; Tito Schipa, and Elisabeth Schumann.

AT THE OPERA

Under the direction of Kurt Rothenbuhler, the Stadttheater offered Versunkene Glocke by Respighi, in splendid production. The orchestra sounded excellent; the singers of the leading rôles (Julie Moor, Alexander Gillmanns, George Oeggl, Peter Klein and Maria Bernhard-Ulrich) acted and sang with style and spirit.

Three Mozart operas (Magic Flute, Seraglio and Marriage of Figaro) were conducted with atmosphere and understanding by Robert Denzler.

The celebration of Adolf Busch's artistic jubilee, in a concert at which this signal musician was lauded and fêted, formed another outstanding event in a period short but abundant with beautiful music.

JOSEF KISCH.

Rudolph Ganz at Educators Convention

CHICAGO.—The presentation of a short Debussy recital before his brothers of the Sinfonia (Mr. Ganz is an honorary member of Zeta chapter) on December 26 marked the beginning of a round of activities for Rudolph Ganz in connection with the Music Teachers National Association and National Association of Schools of Music convention. This artist, teacher, composer and educator will serve as toastmaster of the Sinfonia banquet; play the Eroica sonata by MacDowell at the convention; and later appear as guest conductor of the Milwaukee Young People's Orchestra when they play his Animal Pictures, besides participating in many conferences, meetings, and round table discussions.

Piatigorsky to Introduce New Works in American Tour

Gregor Piatigorsky, young Russian cellist, will introduce two new concertos to America this season. On January 31 and February 1, at Carnegie Hall, New York, under Arturo Toscanini he plays with the New York Philharmonic Orchestra the Castelnuovo-Tedesco concerto which the Italian composer has written for and dedicated to Piatigorsky. On February 22 and 23, at Symphony Hall, as soloist with the Boston Symphony Orchestra under Serge Koussevitzky, he will present the Berezowsky Concerto Lirico. New York hears him play it on March 2 when the Boston Symphony Orchestra comes to Carnegie Hall.

Piatigorsky's tour this season opens in Wilkes-Barre, Pa., on January 24. After his New York Philharmonic pair of concerts he goes to Canada where he is booked for recitals in Winnipeg, Toronto, Kitchener and Ottawa. He also plays in Providence, in Ithaca at Cornell University, for the Pittsburgh Art Society, in Kansas City, in Chicago, in St. Louis as soloist with the orchestra under Vladimir Golschmann, and gives a Boston recital. His tour ends early in April on the Pacific Coast, where his engagements thus far include San Diego, Claremont, Pasadena and San Francisco.

Sylvan Levin Leads York Orchestra in Opening Event

YORK, PA.—Sylvan Levin conducted his York Symphony Orchestra recently in the initial program of its second season. Other events in this series are scheduled for January 15, March 5 and April 30. The opening concert presented Edwina Eustis, contralto, as guest soloist, singing numbers by Bach, Handel, Charles Cohen, Saint- Saëns and the Adieu Forets from Tschaikowsky's Jeanne d' Arc. Orchestral offerings were the overture to Mozart's Marriage of Figaro, Ravel's Bolero, Saint-Saëns' Danse Macabre, Surprise symphony of Haydn and a Strauss Waltz. Under the dynamic guidance of Mr. Levin, the elements of the orchestra were blended into a sensitively balanced musical unit, which formed a pliant instrument for the expression of the conductor's colorful interpretations. Miss Eustis, an artist of growing renown, exhibited generous vocal endowments and a temperament of taste and discrimination. The audience applauded orchestra and protagonists cordially and impartially.

H. D.

Ward-Stephens Conducts Brooklyn Choral Event

Ward-Stephens conducted the Municipal Chorus of New York, assisted by the Brooklyn Symphony Orchestra and soloists, in a program at the Brooklyn Museum, Brooklyn, N. Y., on December 9. Assisting artists were Louise Taylor, soprano; Clare Brookhurst, contralto; Eugene Mott, tenor; Earl Oliver, baritone. The orchestra was heard in a Wagner excerpt, and the choral elements were presented in Parker's Hora Novissima.

Duluth Is Scene of Concert By Massed Choirs under Christiansen

650 Singers Take Part in Stirring Program of Devotional Music—Civic Orchestra and Range Players Fêted—Recitalists Appear

DULUTH, MINN.—November was exceptionally active musically in this city. Four major concerts, representing choral, symphonic and organ music, and numerous less ambitious events were given.

On November 25, Dr. F. Melius Christiansen displayed again his mastery of the collective human voice when he guided what in other hands might have proved an unwieldy mass of tone—650 voices. These voices of Lutheran choirs from Minnesota and Wisconsin, voices for the most part strangers to each other, responded instantaneously, as did the audience, to the inexplicable authority which announces a remarkable conductor. The cleanness of attacks, closes and phrasing which Dr. Christiansen commanded from the large group was more obviously impressive but not less admirable than the dynamics he secured from the immense volume of tone before him. Here his concentration on a broad treatment proved his understanding of the possibilities of such a large group and of what not to attempt.

The choir's program, almost entirely of sacred music presented the more modern Russians and Scandinavians and works by Dr. Christiansen. His Today There Is Ringing was a spirited carol, sung spiritedly, and his Beautiful Saviour melodically appealing to the audience. The St. Olaf Concert Band accompanied the singers in Grieg's Landsighting (Rev. Andrew Boe of this city, soloist) as a stirring finale. The director's Norwegian Rhapsody was presented by the band with other selections. Gertrude Boe Overby was a pleasantly effortless soprano soloist.

CIVIC ORCHESTRA IN SECOND APPEARANCE

November 15 brought a dramatic program by the Duluth Civic Symphony Orchestra (Paul Lemay, conductor). Choice of selections and the playing of both orchestra and soloist tended to keep the evening at a high emotional pitch. Ramona Gerhard, Minneapolis pianist, fulfilled advance notices with a varied, significant interpretation of Gershwin's Rhapsody in Blue. Even those in the audience who might not be well-disposed toward the work could not fail to appreciate her command of tone and accuracy of rhythm. She replied to unceasing applause with two short encores. In accompanying Miss Gerhard, Mr. Lemay and the orchestra matched the crispness and enthusiasm of the piano with a reading notable for its acceptance of the jazz inspiration of the work. The favorite Roman Carnival Overture (Berlioz) as the opening number set the tone of the evening while Rimsky-Korsakoff's Capriccio Espagnole, with Agnes Thompson (concertmaster) in the solo violin cadenzas, had its brilliant rhythms and orchestration fully realized by the orchestra. In this second concert of the season the precision and unity which the ensemble has acquired were displayed especially. Two compositions of a more soothing nature provided respite from the general intensity, Richard Strauss' waltzes from his Rosenkavalier and the string intermezzo of A. Walter Kramer. As a fitting finale to the program, and in observance of Armistice Day, Ernest Schelling's absorbing Victory Ball was performed in a carefully thought-out and effectively presented manner. An augmented orchestra for this work gave an immense volume of tone which was neither slighted nor exploited.

A program of well-chosen serious and light classics was presented on November 9 by Rupert Sircom, Minneapolis organist, to a large and thoroughly pleased audience. Mr. Sircom is a finely trained musician who understands the art of including in his program the more abstruse compositions for his instrument in such a manner that a popular audience enjoys every moment. His offerings extended from Bach to the modern Howells and an interesting transcription by himself of Wagner's Götterdämmerung Funeral Music.

RANGE SYMPHONY IN ANNUAL VISIT

The Range Symphony Orchestra (composed of residents of the mining towns of the Iron Range) with its conductor, Luigi Lombardi, paid its annual visit to this city on November 18, offering compositions of standard composers—Beethoven, Mascagni, Johann Strauss and Smetana. Marie de Lorimier was a pleasing soprano soloist. Though Maestro Lombardi's orchestra is not of full symphonic strength, he does well with his resources and pleased his friends old and new with interesting readings.

Valse—Summer, a new composition by Ernest Lachmund (director of the Lachmund Studios of Musical Art), was to have its première when Mischa Bregmann's string ensemble plays it over Station WEBC some time before Christmas. Mr. Lachmund is an active teacher-composer here.

L. T.

Michel Steiman Sails for European Bookings

After a six weeks' stay in this country, Michel Steiman, conductor of the Cosmopolitan Opera, has sailed for his annual engagements in Europe. Mr. Steiman, who inaugurated the Cosmopolitan Opera season with Carmen, conducted, among other operatic performances, Lohengrin, Samson and Dalila, Boris Godounoff, Khovantchina and Faust. His European schedule includes a short season in Paris and later performances in Monte Carlo and Barcelona, where Mr. Steiman will conduct operas and symphony concerts.

Keith Falkner to Return in January

Keith Falkner, English baritone, returns for another concert season early in January. He will be heard in New York as soloist with the Schola Cantorum, then is to appear in three concerts in Canada (St. John, Wolfville and Sackville) and after that returns for his New York recital on January 22, when he has the assistance at the piano of Coenraad V. Bos. In February he will fulfill engagements in the East and be heard in several radio broadcasts.

Seattle Hears Symphony By Malipiero

Basil Cameron Directs Novelty with Resident Players—Paul Wittgenstein Is Guest in Pro-Musica List

SEATTLE, WASH.—The enthusiasm with which the Seattle Symphony Orchestra, under Basil Cameron, continues to be received is indeed heartening to the sponsors and to musicians who are sometimes prone to fear that public appreciation is apt to be on the wane.

Featuring Theodore Anderson, concertmaster of the orchestra, the second regular concert of the season was given on November 26. Mr. Anderson played in magnificent fashion the Saint-Saëns B minor violin concerto, revealing himself a thorough musician, an imaginative interpreter and a splendid technician. Mr. Anderson's performance was an inspiration to aspiring students, more especially because he is a musician who has made good at home.

Malipiero's much discussed symphony was given its first Seattle presentation and its second American hearing. Preceding the symphony, Mr. Cameron read a letter from Malipiero, discussing the work, suggesting the naming of the movements summer, fall, winter and spring.

The rest of the program included the Mozart Figaro overture, the ballet suite of Gluck-Mottl, and the Wagner Siegfried's Journey to the Rhine.

The second popular concert—and indeed it was a popular one—drew so much enthusiasm that it has been decided to give several additional ones on Sunday afternoons. Also, because of insistent demand, the future Saturday night concerts will be given as children's concerts on Saturday mornings.

PRO-MUSICA PRESENTS PAUL WITTGENSTEIN

Pro-Musica presented that remarkable pianist Paul Wittgenstein in recital on November 27. Mr. Wittgenstein's limitless vitality was reflected not only in his pianism, but in his suite for piano, two violins and cello, in which he had the able assistance of Lenore Ward and Norine Powers, violinists, and Donald Strain, cellist—all members of the Seattle Symphony Orchestra. Pro-Musica's concerts this season are offering unusual variety.

Florence Coardy Merriam, soprano, was heard in recital on November 13. To a widely representative selection of song literature she added interpretative sincerity and understanding, and displayed a voice of good range, power and loveliness. Her accompanist, John Hopper, contributed two groups of solos, performing with ease and delightful brilliance.

The Elizabeth Jacques Snyder School of Voice Arts presented a recital on November 14, in which a large group of students, both beginning, advanced and artist, sang in excellent taste.

CHORAL GROUPS ACTIVE

Depression times are always good for the group music-makers. Witness the concerts which have been offered during the past month by the following choral organizations: The Amphions, under Graham Morgan; The Ralstons, under Owen Williams; the Norwegian Male Chorus, under Rudolph Moller; the Orpheans, under Arville Belstad; not to mention plans of others whose winter concerts have not yet been given.

Nationally known artists who have appeared during the past month in Seattle include Rachmaninoff and Richard Crooks. Crooks won his audience completely by his artistry. Elisabeth Rethberg cancelled her appearance.

The Seattle Civic Opera Association, under the directorship of Paul Engberg, presented a repeat performance of Mignon on December 9.

Peter Meremblum, violinist, and Berthe Poncy Jacobson, pianist, presented a sonata recital on November 16 at the Cornish School. Both of these artists are members of the Cornish School faculty.

The Spargur String Quartet gave the second of its winter series of recitals at the Olympic on December 4.

J. H.

Mu Phi Epsilon Recital in Columbia, Mo.

Katherine Ives Moon, pianist, and Geneva Youngs, soprano, recently were presented in joint recital in Columbia, Mo., by Mu Phi Epsilon, national musical sorority. Their numbers were by Schumann, Brahms, Chausson and Pierné.

Des Moines Audiences Attracted by San Carlo Opera Company's Engagement

Bianca Saroya and Dimitri Onofrei Excel in Lohengrin—Mary McCormic and Edward Molitore Delight in Faust—Herbert Gould, New Dean of Drake University College of Fine Arts, Presents Students

DES MOINES, IA.—The San Carlo Opera Company closed a successful engagement at the Shrine Auditorium on December 4, with capacity houses at every performance, beginning with Carmen on December 2.

Ina Bourskaya made her Des Moines début as Carmen opposite Aroldo Lindi's Don José in the first production of the series. It was done brilliantly and Bourskaya and Lindi were excellent, the latter giving an especially notable vocal and dramatic portrayal. Mostyn Thomas sang Escamillo admirably, and Charlotte Simons' Micaela was outstanding. Philine Falco appeared as Frasquita.

Wagner's Lohengrin had a noteworthy development. The title rôle was sung by Dimitri Onofrei, who contributed some of the most aristocratic and dignified singing of the performance. Elsa was played by Bianca Saroya, who offered an effective characterization of the rôle. She revealed a voice of fine quality. Dreda Aves as Ortrud sang with intelligence and feeling. Mario Valle as Telramund was also excellent. Harold Kravitt was heard as the King and Stefan Kozakevich as the king's herald, each with artistry. Under the baton of Carlo Peroni, this performance also drew warm applause.

An afternoon was given over to the children, with Humperdinck's Hänsel and Gretel and a ballet as a diversion. In the cast were Charlotte Bruno (Hänsel); Lucille Meusel (Gretel); Stella De Mette (The Witch); Mathilde Broadman (Dewman); Stella De Mette (Gertrude); Mae Rose (The Sandman); Stefan Kozakevich (Peter). An excellent performance was given, with credit due all of the participants.

The Gounod favorite, Faust, was added for the final performance before the largest audience. The title rôle, sung by Edward Molitore was superlative. He possesses a voice of exceedingly good quality. Mary McCormic of the Chicago Civic Opera Company gave a felicitous portrayal of Marguerite which created much admiration. Leon Rothier dominated the stage as Mephistopheles. Mostyn Thomas was a splendid Valentine, while the part of Siebel was sung by Charlotte Bruno. Philine Falco, a competent Martha, and Fausto Bozza sang in a satisfactory manner. The chorus was rewarded with much applause.

CLUB AND STUDIO MUSICALES

Recent activities of the Gertrude Huntoon Nourse Music Club have been extensive. On December 9 a lecture-recital dealing with the trend of modern music was participated in by Marjorie Gustafson, Margaret Johnson, Winifred Glass, Froeda Jones and Helen Roe, pianists, and Margaret Corbin, soprano. The social hour was in charge of Juliette Redfern. On December 17 a meeting for active members was held at the home of Mrs. Reese Stuart, Jr.

An informal musicale will be held by students of Ruth Flannery in her studio in the Rawson building, as the first of a series introducing Mardele Seltzer.

Earl Williams presented fifteen violin pupils in a public recital at Steinway Hall on December 9.

The Fortnightly Music Club met on December 7 at the home of Mrs. Holmes Cowper with Mrs. Taylor Grimes as assisting hostess. Mrs. John Baal conducted a study of six living composers, illustrated by Lea Riedesel and the Mmes. John Rehmann, Walter Robinson, J. E. Van Liew, Robert Evans, Harvey Thorsen, Arch Madden and Beeler Stuel.

Bessie Black Young presented a group of piano pupils in recital on December 13. On the program were Richard Laurenzo, Norma O'Brien, Frances O'Brien, Margaret Kerr, with Earle Canfield who gave a tuba solo.

Myra Cobb Ousley of Drake Conservatory presented a group of violin pupils on December 15 in the Drake lounge. Pupils appearing included Jean Canfield, Howard Stalnaker, Patricia Merrill, Frances Banta, Lewis Sherman, Delbert Cottrill, Jane Washbury, Wayne Banta, Francois Van Horn, Doris Snorf and Mildred Van Horn.

Cornelia Williams Hurlbut entertained with a children's recital at her studio.

Nona Cowles of the faculty of the Drake School of Music gave a program with her piano pupils in Drake lounge. Those taking part included Rosemary Wallace, Eleanor Fisk, Maridee Hill, Betty Leaver, James Alexander, Barbara Marshall, Lois Wessling, Robert Bosworth, Jean Noftsger, Marie Brownlie, Betty Camp, Shirley Harris, George Carr, James Gousseff, Gordon Hunt, Clay Lain Cawiezell, Calvin Dacus, Robert Swela and Emma Lou Orth.

Esther Lundstrum Beck will present a group of students in a piano recital at the Douglas Avenue Church of Christ, with Pearl Peelstrom, soprano, featuring Swedish folk-songs in costume.

HERBERT GOULD PRESENTS DRAKE UNIVERSITY PUPILS

Dr. Herbert Gould, dean of the College of Fine Arts at Drake University, presented a group of students from Drake Radio School in a special broadcast over Station WHO on November 26. Dr. Gould introduced Edmund Morley, tenor, Kea Rea, soprano, and the Drake Male Quartet.

The new dean, formerly of New York, succeeds the late Dean Holmes Cowper and is a nationally known singer, having had three years of experience with opera work on the air. The radio program was under the supervision of Edmund Barrett, director of the Drake Radio School.

A student recital in recital hall of Drake University in which eight took part included three piano numbers, two violin solos and three vocal offerings. The piano pupils were Alice Yost of Des Moines; Frieda Jones of Fairfield, Nebr.; James Monroe of Colfax and Marian Atkinson of Ames. Helen Cole of Perry was the violinist and the singers included Raymond Minkler of Harlan, Frances Wyatt of Farnhamville, and Ina Van Laningham of Des Moines.

Marjorie Gustafson of Drake Conservatory gave a public recital at Drake lounge, with Carol Gurwell and Barbara Lee Lareis added as the dancers. Twenty-six piano pupils appeared.

The Paul Stoye Club held a musicale at the home of Helen Thomas, assisted by Evelyn Teander and Charlotte Parker. New officers of the organization are Miss Teander, president; Ruth Emmert, vice-president; Marian Atkinson, secretary; Miss Parker, corresponding secretary; Mary Margaret Miller, treasurer; Mrs. F. W. Samson, editor; Eldon Masters, historian; Helen Davitt Susong, chairman of program committee; LaVon Royer, head of the telephone committee.

M. P. H.

Portland Symphony Orchestra Gains Wide Following Under van Hoogstraten

Concerts of Oregon Organization Draw Capacity Audiences—Benno Rabinof Is Soloist—Lucrezia Bori and Richard Crooks Are Acclaimed Recitalists

PORTLAND, ORE.—Capacity audiences are assembling at the Municipal Auditorium to hear the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, director). Benno Rabinof, violinist, appeared at the second evening concert, playing Sibelius' concerto in D minor. He won many recalls. Following the intermission, Dr. van Hoogstraten gave a delightful reading of Brahms' third symphony.

At the orchestra's second Sunday matinee George Hopkins, pianist, offered MacDowell's concerto No. 2 in D minor, with Dr. van Hoogstraten conducting. Mr. Hopkins, who was received with marked favor, is head of the piano department at the University of Oregon.

The orchestra's third Monday evening program held Vaughan Williams' Norfolk Rhapsody No. 1, in E minor (first time here), and Tschaikowsky's Pathétique Symphony, while the third Sunday matinee program was devoted to Schubert's Unfinished Symphony, Massenet's orchestra suite No. 4, and other works. Dr. van Hoogstraten has put the orchestra on a high pedestal.

BORI AND CROOKS IN RECITALS

Lucrezia Bori, brought here by Steers & Coman, was hailed with joy. Fascinating as ever, she sang arias from La Boheme, Madam Butterfly and Carmen. Elinor Remick Warren provided artistic accompaniments, also several solos. The large audience was loath to leave the auditorium.

Richartl Crooks, tenor, was acclaimed by a large crowd at the Auditorium, where he was presented by Steers & Coman. Among his principal numbers, were Le Reve, from Massenet's Manon, and Dei miei bollenti spiriti, from Verdi's La Traviata. With so delightful a program, it is needless to add that many encores were demanded. Frederick Schauwecker, pianist and accompanist, contributed four well-liked solos.

JUNIOR ORCHESTRA APPEARS

The Portland Junior Symphony Orchestra (Jacques Gershkovitch, conductor) recently opened its eleventh season in the Auditorium, featuring Mary Margaret Martin, fourteen years old, in Weber's Concertstück in F minor, for piano with orchestral accompaniment. She was recalled many times, the orchestra (110 gifted boys and girls) sharing the honors. The program also held Mozart's G minor symphony and a work by Sir Hamilton Harty, and was broadcast from coast to coast. This unique organization, which has a complete instrumentation, is educational in nature, and there is no tuition charge.

Led by Ferenz Steiner, the Apollo Club (seventy men) sang in the Auditorium and was accorded a hearty reception by the large audience. Perry Askam, baritone, Robert Flack, accompanist, and an orchestra of twenty-five professional musicians assisted.

Another fine concert was that given by the Liedertafel Male Chorus (Herman Hafner, director). Solos were offered by Ruth Agnew, soprano, Ray Griffin Bryson, baritone, and Clement Crouse, violinist. Piano accompanists were Marguerite Spath Bryson, Bonnie Replogle and Marie Crumley.

Ruth Lorraine Close, solo harpist of the Portland Symphony Orchestra, has returned from a concert tour in eastern Oregon.

Lectures on the symphony programs have been delivered by Dent Mowrey, William R. Boone and Frederick W. Goodrich.

The Portland Opera Guild (Laura Sharp Chilson, director) is rehearsing Humperdinck's Hänsel and Gretel.

J. R. O.

Alexander Merovitch to Bring Chaliapin aand Stravinsky in January

Feodor Chaliapin and Igor Stravinsky are heading the January list of Musical Art Management Corporation, of which Alexander Merovitch is president.

Chaliapin will arrive the middle of January to fulfil a coast-to-coast tour of over twenty engagements. The artist is scheduled to appear in recital, as soloist with orchestra and in opera. His only New York recital will take place late in February.

Stravinsky arrives in New York early in January to fulfil a series of twenty-six engagements in this country. This will be the composer's second visit to America—he was here for a short period in 1925, conducting leading orchestras. This time Stravinsky will remain here almost three months, appearing in the dual capacity of conductor and pianist. It is stated that, with the exception of the New York Philharmonic-Symphony Orchestra, Stravinsky will conduct all the major American orchestras in programs devoted to his own works. As pianist, Stravinsky will appear in joint recital with Samuel Dushkin, American violinist—since 1930 his close collaborator—in a program consisting of Stravinsky's new compositions for piano and violin and also arrangements of his symphonic works.

Desire Defrere Engaged as Stage Director at Metropolitan

Desire Defrere, according to an announcement by Giulio Gatti-Casazza, has been engaged as a stage director at the Metropolitan Opera House, replacing Armando Agnini, who is in California for his health. Mr. Defrere was a member of the Chicago Opera, both as baritone and stage director. He also has been in charge of the staging of operas at Ravinia Park, Los Angeles and Covent Garden, London. The Metropolitan's other stage director is Wilhelm von Wymetal, Jr.

Mary Garden Fêted in Coast Lecture Recital

Opera Soprano Sings and Comments on Works by Debussy in San Francisco—Sinfonietta Opens Concert Series

SAN FRANCISCO.—Before a large audience that had assembled in the Memorial Opera House to pay her tribute, Mary Garden, one of the most radiant personages in the world of music, sang Debussy compositions and talked about Debussy.

There is no one better qualified to lecture on Debussy than this charming, fascinating and interesting woman who, perhaps more than any other artist, has captured the mystic spirit of the music of the founder of the French school of impressionism. Not only was Miss Garden's talk highly entertaining but also informative. Having been a close personal friend of Debussy, Miss Garden was able to enlighten her auditors as to his characteristics as a man and his genius as a composer. She dwelt at length on his operatic masterpiece, Pélleas et Mélisande, in which she created the rôle of Mélisande when it received its initial presentation at the Opéra-Comique in Paris. Now that San Francisco has a beautiful and intimate opera house well suited for its production, Miss Garden expressed the hope that San Franciscans be vouchsafed the privilege of hearing this work, recommending that because it was so typically French in style and mood it be presented with an entire French cast.

Mary Garden is indeed a brilliant speaker. In addition to her rich store of wisdom she is endowed with a keen sense of humor. She talked for over forty-five minutes; she could have gone on indefinitely, so enraptured were her listeners. Before and following her lecture, Miss Garden offered two groups of songs that included the Air de Lia, Ariette, Beau Soir, Green, Chevelure and Mandoline. That the beauty of her voice has somewhat dimmed, her hearers seemed not to care. They adored her and everything she said and everything she did.

Jean Dansereau, French pianist, shared the program with Miss Garden. He, too, proved a fine exponent of the music of Claude Achille Debussy. This attraction was the second in the Wilfrid L. Davis Artists Series.

SINFONIETTA PROGRAM

Composed of twenty symphony artists, the Sinfonietta Orchestra, directed by Giulio Minetti, gave the first in its series of three concerts at the Community Playhouse. The purpose of Mr. Minetti's organization is to perform novel and interesting compositions scored for miniature orchestra. Each number programmed upon this occasion was being played for the first time in San Francisco. It would be difficult to find a group of players better equipped than the members of the Sinfonietta Orchestra to undertake the elevated enterprise upon which they have embarked. In musicianship, fine adjustment of tonal values, accord of attack, rhythm and dynamics, the Sinfonietta Orchestra satisfies the most fastidious listeners. In directing compositions by Bossi, Scarlatti, Arthur Foote, Ippolitoff-Ivanoff, Pessard and Jacques Ibert, Mr. Minetti gave proof of his sterling musicianship and his admirable conductor's technic.

The assisting artists of the evening were Edith De Lee, pianist, and Naoum Blinder, violinist, who joined Romain Verney, violist, and Herman Reinberg, cellist, in a performance of Fauré's second quartet in G minor. Their blending of tone and emotional values produced the finest type of ensemble playing, which was duly recognized by the large-sized audience.

C. H. A.

Long Island Symphony Orchestra Concert

FLUSHING, N. Y.—The Long Island Symphony Orchestra, conducted by George J. Wetzel, on December 5 presented a varied program of nine items, with Rosalie Wolfe, soprano, as soloist. The Wetzel Chinese Intermezzo was much applauded. Lake's Evolution of Dixie was repeated, and two Sousa marches were added, as the audience evinced no intention of leaving the auditorium. Remaining items of the program included songs by Friml, sung by Miss Wolfe with orchestral accompaniment, and orchestral compositions by Gounod, Beethoven, Carver, Suppé and English, Florence Wilkens at the organ.

C. B.

S. HUROK PRESENTS . . . FIRST AMERICAN TOUR, 1935-36

RUSSIAN CATHEDRAL CHOIR

"The Best Russian Choir in Europe"

. . . Concensus of European Press

FRANCE

"One of the high spots of the present season was the concert given by the Russian Cathedral Choir of Paris under the direction of N. P. Afonsky. It is almost impossible to give Mr. Afonsky his just due as director in attaining such a perfection of execution both as to *interpretation and dynamic shading*."—*Chicago Tribune, Paris.*

"The attraction of the evening was the Russian Cathedral Choir, with its remarkable discipline and musicality. The church music was executed with the most extraordinary pianissimi effects, exciting astonishment by its virtuosity, never conflicting with the artistic thought, thus creating a deep impression of unattainable beauty."—*Journal de Caen, Caen.*

"A general and unheard of delight gripped the audience. It would be difficult to say which part of the program pleased most: the religious or concert. . . . What mastery, feeling, ensemble and power. Mr. Afonsky stands out as a maestro without equal, an artist refined and elegant."—*Avenir de Blois, Blois.*

"We were transported by the singing of the choir. The execution was magnificent; a perfect ensemble, equilibrium, study of shading, the tenderness of pianissimi, the quality of the voices —all are above any praise."—*Journal de Rouen, Rouen.*

HOLLAND

"Almost every number was encored and still additional numbers were demanded by the enthusiastic audience. The execution was charming, replete with extraordinary color and fine shading, the outstanding characteristic of the work of this group."—*Haagische Kurant, Hague.*

NICOLAS AFONSKY, Conductor

"Divine, unearthly"

—Chicago Tribune
Paris, March, 1928

"In Paris everybody knows the excellent Choir of N. P. Afonsky which is an ornament to the Russian church. Visiting foreigners, hearing about it go to listen: it has become one of the visiting attractions of Paris. All the participating artists are excellent singers, who have not changed for over nine years and they sing with tremendous taste and artistic temperament. Even in pre-War times in Russia such a Choir would have stood out, whereas here, under existing difficulties, it is a miracle."—*A. Gretchaninoff, Paris,* 1934.

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S. HUROK PRESENTS . . . FIRST AMERICAN TOUR, 1935-36

RUDOLF SERKIN

"One of the very finest pianists of the times"

Guy Ferchault, Guide Musical

"I do not hesitate to declare that I consider Rudolf Serkin one of the very first pianists of the times. His performance of Opus 106 (Beethoven Sonata), shorn of any facile effects and of all compromise with false traditions, rich with an inner life, attained a depth rarely equalled heretofore, and which restored to us the Beethoven soul in all its tragic grandeur. . . ."—*Guy Ferchault, Guide Musical.*

"This artist imbues works of the greatest diversity with the inspiration most in keeping with each one, as though each were his 'specialty.' Here is a magnificent talent, in which the exceptional vigor and originality cannot be too highly praised."—*Le Matin.*

"His technique is irreproachable, his tone splendid, and he was wise enough to respect the 'Tentu' in not allowing himself to be carried away by the fire of his virtuosity . . . He played with a vibrant ardor. . . ."—*Petit Journal.*

"It is a measure of Mr. Serkin's quality that his performance of Schumann's work, one of the most hackneyed in the repertory, completely revived it from the first bar to the last, so that one seemed to be listening to an entirely fresh work. Mr. Serkin not only commands a wide range of tone, capable of doing full justice to Schumann's almost orchestral writing, but his rhythm is of finest and most clear-cut order."—*London Times.*

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NEW YORK CONCERTS

DECEMBER 17

Beethoven Association The participating artists for the Monday evening concert of the Beethoven Association at Town Hall were Jascha Heifetz, violinist; Edwin Bachmann, violinist; Nicolas Moldavan, violist; and Josef Schuster, cellist. This distinguished ensemble was heard in Beethoven's string quartet in E flat, op. 127 and one by Debussy. They played with the finish, elegance of style and depth of musicianship to be expected from this combination. Heifetz was the soloist of the evening, discarding his violin for this occassion and offering the Bach chaconne on the viola. At the end of this number he was recalled again and again for bows, the audience displaying appropriate enthusiasm for a performance of superlative technic and encompassing brilliance of interpretation.

Lazare Saminsky An entire concert devoted to the compositions and adaptations of Lazare Saminsky, eminent composer, was offered under his directorship at the French Institute. The works performed included two chorales, The Lord Will Restore Galilee, and In Vain I Scale Zion's Lofty Heights, interpreted by Sara Bennes, soprano, Mildred Kreuder, contralto, and the Emanu-El Choir conducted by Mr. Saminsky; four songs, The Enchanted Grotto, Spring Garden, At the Graveyard of Past Sorrows, and On the Night of Saint John, sung by Emily Roosevelt, soprano, accompanied by Edna Sheppard; a group of Chassidic melodies called A Table Song, Hamadvil, and The Song of King Solomon, played by Felix Salmond, cellist, and Mildred Dilling, harpist; an excerpt from The Daughters of Jephta, sung by Moses Rudinov, bass, to Miss Sheppard's accompaniment; three piano pieces, Vision, Etude and Grass, performed by Nadia Reisenberg; two psalms for chorus, soli and instruments, By the Rivers of Babylon, and The Lord Reigneth, in which Helen von Doemming and Eleanore Gale (sopranos), Joseph Posner and David Hely (baritones) sang incidental soli under Mr. Saminsky. The concert ended with the cantata King Saul, in which Inga Hill, contralto, and Joseph Yasser, pianist, were featured, together with the Emanu-El Choir, led by the composer.

There was great diversification in the works presented and they showed the splendid inspirational equipment of Lazare Saminsky's creative abilities.

The choral compositions particularly expressed vocal writing of the highest skill. Although this music is necessarily liturgical in feeling, there is a modernistic manner of voice groupings that is refreshingly novel and intensely interesting to the ear. The excerpt from The Daughter of Jephta received its first performance upon this occasion.

The songs which Miss Roosevelt sang brilliantly are difficult to vocalize with accuracy, for their melodic lines have strange interval jumps. Miss Roosevelt, however, accomplished these with uncanny skill. Two of these compositions, At the Graveyard of Past Sorrows and On the Night of Saint John, are eloquent settings of adapted poems of Baudelaire and from Spanish lore by Lillian Morgan Saminsky, the composer's wife. The verses have a rhythmic fluency that Mr. Saminsky has caught admirably. Atmospheric in quality, they are formed with technical skill.

The Chassidic melodies, which Mr. Salmond and Miss Dilling played, are rarely beautiful specimens of haunting themes. The Song of King Solomon is one of the most sensitive and seductive bits of writing to come from the pen of this gifted composer. It deserves a position on any cello recital program. At this concert it was so enthusiastically applauded by the very large audience of distinguished musicians that the two artists were forced to repeat it. Mr. Salmond and Miss Dilling played the music allotted to them with consummate musicianship, in which the Oriental qualities of the compositions were revealed in a masterly manner.

Miss Reisenberg's performances of the three piano pieces had keen perception of their intricacies and they were published with brilliancy. Etude is a technically difficult piece with unusual tonal modulations and a weaving basic figure that commends it to the repertoire of concert pianists. Grass, inspired by Carl Sandburg's poem, is orchestral in design rather than pianistic.

All of the artists were cordially received by the audience and Mr. Saminsky was called to the platform repeatedly for vociferous expressions of approval.

DECEMBER 18

Philadelphia Orchestra The fourth New York concert of the season by the Philadelphia Orchestra was an unusual occasion, and a capacity audience including many standees thronged Carnegie Hall.

It marked the embattled Leopold Stokowski's final Manhattan appearance of the year. Moreover, for his valedictory he had chosen to give Bach's Mass in B minor, in commemoration of the master's 250th anniversary. Assisting was the Westminster Choir of Princeton, N. J. (Dr. John Finley Williamson, conductor), and the following soloists: LoRean Hodapp, soprano; Rose Bampton, contralto (who also sang the solos of the second soprano); Dan Gridley, tenor, and Frans Hoffman, bass. Needless to say, there were ovations for the conductor at his first appearance, and in the intermissions, which demonstrated the loyal support of his large New York following.

The wisdom of attempting to perform so huge and taxing a work as the Mass in B minor in the course of two hours and a half is open to question. The concert began at 8:35, and latecomers were resolutely excluded until after the intermission. With typically Stokowskian dispatch, the conductor plunged into the work and conducted at a fiery and impetuous pace except in some of the rarer and more profound slow movements and solos, which were given their due effect. The reading had all the earmarks of clarity and precision that mark this conductor's ideals, with many moments of unusual tonal loveliness, particularly on the part of the superb assisting chorus. If the headlong pace was sometimes a severe tax upon the singers (as in portions of the Crucifixus, when the pitch was not always impeccable in some of the higher registers), there were consummate achievements to compensate—as in the yearning, compassionate harmonies of the Et incarnatus est, and in many of the instrumental accompaniments, which were shaped with magisterial authority by the conductor. He had rearranged the sequence of a few numbers, putting the Sanctus chorus last in place of the Dona nobis pacem, and omitting the repetition of the Osanna, thus shortening the performance slightly and avoiding rehearings of music occurring before in the work. The ineffably lovely Sanctus, with its suggestion of choiring seraphim, was a logical climax to the evening.

The chorus deserved high credit for its work, which showed the fine training which these singers have received at the hands of Dr. Williamson. Miss Bampton's Agnus Dei was marked by all the magnificent warmth and opulence which are familiar in her singing. Her vocalism was the evening's highlight. Mr. Gridley sang the Benedictus tastefully and with good style. Miss Hodapp and Mr. Hoffman also showed that they knew the traditions of the work thoroughly. The orchestral playing was throughout of rare finish and clarity. On the whole, however, one felt some lack of conviction in the performance, perhaps because the Mass is a work to be approached with humility and treated with a degree of reverence which this tonally beautiful recreation did not always achieve. The applause was tumultuous and long sustained after each half.

DECEMBER 19

Yehudi and Hephzibah Menuhin Fourteen-year-old Hephzibah Menuhin, sister of Yehudi, made her American début at a Town Hall Endowment Fund recital, in a program of sonatas played with her distinguished brother. An audience that overflowed onto rows of stage seats, greeted and acclaimed the two young artists.

They performed Mozart's A major sonata, No. 42, Schumann's in D minor, op. 121, and Beethoven's Kreutzer.

Miss Menuhin is quite tall, plump, with bobbed hair, and wore a long buffon dress with short puffed sleeves. Her platform manner was shy and diffident. She seemed not to notice the audience and at the conclusion of each number tried to leave the stage quickly without even bowing, Yehudi trying in vain to make her do so. Of course the listeners adored the two youngsters and their little unplanned by-play and recalled them again and again.

The recalls were deserved also by the performances, all done from memory and with an ensemble that was unusually exact, tasteful, and of refined and convincing musicianship. These qualities were especially evident in the examples by Schumann and Beethoven, delivered in intimate style, with well-nigh perfect adjustment of tone, phrase, accent and intent.

Hephzibah is a facile pianist of technical exactitude, enough power, and precise attack and rhythm. Her tone does not altogether match Yehudi's in depth and warmth but probably will develop as the youthful virtuosa grows in years and experience.

That experience will be temporarily interrupted, for her parents intend to remove Hephzibah from public performance for some time in order to give her opportunity for further assiduous study. The New York recital was her third and last appearance this season, the other two having been in Paris and London earlier in the autumn. She is a truly talented girl, sure to be heard from later in important fashion.

Of course Yehudi gave sympathetically and beautifully of his grand gifts. Of what those consist, is a thrice told tale and needs no repetition at this writing.

The brother and sister played as their two encores the adagio and then the finale from Beethoven's third sonata for violin and piano.

During the intermission Ernest Schelling presented to Town Hall a bronze plaque (bearing the portraits of Yehudi and Hephzibah) done by Donovan Rowse and donated by an anonymous admirer of the two youngsters. Robert E. Ely accepted the gift on behalf of the Town Hall board of trustees. A copy of the plaque is to be given to the Menuhin ensemblists.

DECEMBER 20

Haarlem Philharmonic Eidé Noréna, soprano of the Metropolitan Opera, and Bronislaw Hubermann, violinist, shared the program for the season's second musicale of the Haarlem Philharmonic held in the morning in the ballroom of the Waldorf-Astoria. The singer chose two Mozart arias, Qual Farfalletta Amante by Scarlatti, three Schubert numbers, and items by Fauré, Debussy and Liszt. Her voice was at its notable best, clear and youthful of quality, faultlessly smooth in delivery and the medium for a temperament of taste and warmth and distinguished style. Mr. Hubermann, playing his own arrangement of the Bach organ choral prelude, Nun Komm' der Heiden Heiland, a Beethoven romance, Hungarian dance (Brahms-Joachim), Romanza Andaluza (Sarasate) and Valse, op. 64 (Chopin-Hubermann), exhibited a tone exquisitely tempered, vital and many-colored. His interpretations are exemplary for restraint and depth of musicianship. Pierre Luboshutz furnished artistic accompaniments for Mme. Noréna, and Siegfried Schultze acted in similar capacity for the violinist. The usual thronging audience was in attendance, and demands for encores were frequent and fervent.

Plaza Artistic Morning The three artists of the second concert of this series were Bruna Castagna, mezzo-soprano, Nino Martini, tenor, and Eleonore Pfirstinger, pianist. Mr. Martini opened the program singing works of Dunaudy and Mattei and the aria Veneman, ma bien aime from Lalo's Le Roi d'Ys. With his customary vocal finesse and highly intelligent interpretations he aroused keen enthusiasm and was forced to add an encore. He was followed by Mme. Castagna presenting a group by Pergolesi, Tschaikowsky and Rossini, Eloquently turned roulades sung majestically with vibrant tones of a rich color in the Rossini aria, Per lui che adoro, brought Mme. Castagna back for an additional number.

Miss Pfirstinger, a young Swiss pianist, chose a Schumann fantasy, the Schubert B flat impromptu and the Brahms C major intermezzo. Miss Pfirstinger although technically proficient is not always accurate in her playing. She lacks a strong rhythmic sense and is inclined to color her interpretations with a sentimental quality that robs compositions of their artistic form. Miss Pfirstinger has good tone, however, and a naturally musical approach to the music she essays.

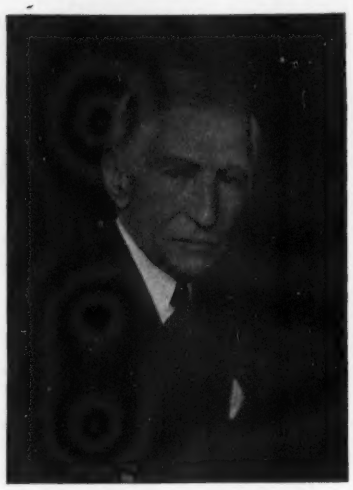
Further groups brought Mr. Martini singing Meyerbeer's spectacular aria O Paradiso from L'Africana with spirited animation and magnificent tonal utterance. Mme. Castagna then offered Ponchielli's Voce di donna from La Gioconda, which was greeted warmly. Miss Pfirstinger played the Chopin A flat mazurka and Weber's Invitation to the Dance, and the program closed with a Trovatore duet sung by Mme. Castagna and Mr. Martini.

Miguel Sandoval was the musicianly accompanist for both singers.

Philharmonic Orchestra Thursday evening and Friday afternoon programs of the Philharmonic Orchestra at Carnegie Hall, offered Bruno Walter not only as a conductor but also as a pianist.

He played Mozart's D minor concerto, and under his own direction, raising his hands to beat time when they were not employed on the keyboard. The result interfered somewhat with complete efficacy of the piano treatment in rhythm and continuity of the architectural line. However, high musicianship marked the playing of Walter and it suffered extremely few technical slips. One marveled in fact that the artist could maintain such good mechanism and pliant tone in view of his daily arduous duties as rehearser and conductor of the Philharmonic. The audience recalled the performer many times and acclaimed also his accompanying assistants.

The rest of the concert was devoted to Mahler's Das Lied von der Erde, the première of which was conducted by Walter in 1911 at Vienna. He is a devoted disciple of



DAVID MANNES
will conduct for their seventeenth season the free symphony concerts at the Metropolitan Museum of Art, New York, on Saturday nights during January and March. (Photo by Hollingen.)

GORODNITZKI

"I remember no rendition of this Liszt concerto in which the technical equipment of the artist was as brilliant." (Soloist, Worcester Festival Orchestra.)
—Worcester Daily Telegram

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Mahler, and proved it again last week by leading the composition from memory and with intense zeal and emotional response. His reading was superbly communicative.

The work represents Mahler at his best, fluent in idea and expert in construction, with appealing melodic and harmonic flow. The composer made a wise selection of the Hans Bethge poems that form the basis of Das Lied von der Erde, and express the blend of romance, pessimistic philosophy and human pity which together formed Mahler's outlook upon life and death. There is much beautiful music in this "symphony with singing."

Frederick Jagel supplied the tenor solos and gave a fervent and finished account of his part, with ringing vocalism and eloquent declamation of text.

Maria Olszewska delivered the contralto rôle, done temperamentally, intelligently, and with rich opulence of tone.

During the intermission, Mme. Alma Gluck-Zimbalist made a plea from the stage, for contributions to the Musicians' Emergency Fund.

DECEMBER 21

Goeta Ljungberg Offering her first New York recital, Goeta Ljungberg, Metropolitan Opera soprano, enthralled a crowded audience at Town Hall with an unusual program which held works by Marcello, Pergolesi, Grieg, Sjögren, Sibelius, Wagner, Brahms and Richard Strauss. The Grieg songs which listed Det Förste Möde, I Rosentid, Med en primulaveris, Tak för ditt Rad and En Drom, were sung in their original language, Swedish; the Sibelius compositions, Den forste kyssen, Sär, Sär, Susa, Flickan kom fran sin älsklings möte, Mein min fagel märks dock icke and Svarta Rosor, were delivered in Norwegian. Except for the two opening Italian numbers, the remainder of Ljungberg's delightful program was in German.

Not only is Goeta Ljungberg one of the most fascinating singers of our day in point of natural stage presence, but she has that rare quality of sincerity of mood that completely stirs audiences to ecstatic pleasure. The huge assemblage present at this recital reacted to everything Mme. Ljungberg did with electric enthusiasm and by the end of the evening when encores were demanded and graciously given, shouts and cheers punctured the vociferous applause.

Goeta Ljungberg's voice has beauty of tone, subtle coloring of delicate pianissimo and opulent fortissimo. She was singing excellently and interpreted her program with finesse of phrasing. Always a musician of superior skill, the masterly presentations she gave aroused keen admiration.

Particularly skillful were her delineations of the Grieg and Sibelius groups. The haunting melodic beauties of these songs were offered in perfection of detail and their emotional qualities were expressed with a warmth of unaffected sincerity.

Pierre Luboshutz was the accompanist of this recital and he played with musicianly distinction of a high order.

DECEMBER 22

Mount Holyoke College Glee Club In their tenth Yuletide visit to the metropolis, the girls from Mount Holyoke College sang Christmas folk-songs of ten nations in the original tongues at Town Hall in the evening. Dr. William C. Hammond is director of the glee club; Ruth Douglass, associate conductor; Viva Faye Richardson, accompanist.

Among the carols were seven in French, Sing We Noel (arranged by Harvey B. Gaul), Sing Good News (arranged by Hugh W. Kite), Touro-Louro-Louro, in the Darkness and O Thou Lovely Night (arranged by David Stanley Smith), A Joyous Christmas Song (arranged by Clarence Dickinson) and Little Shepherd Boy (arranged by Katherine K. Davis). The ones in German were In Dulci Jubilo (arranged by H. J. Timothy) and A Little Child There Is Born (arranged by W. R. Voris); the sole example in Dutch, Sleep, My Jesus, Sleep was arranged by Dr. Dickinson; God Give Ye Merry Cristmas-Tide, by John J. Bishop, was dedicated to the Mount Holyoke College Carol Choir, 1927; one folk-song was Czech, one Swiss, two English, one Russian, one Sioux Tribal, one Portuguese and one Hungarian. Several of the numbers were sung for the first time in this series. There were demands for encores and requests for an old favorite, Bring a Torch, Jeannette, Isabella, first presented here by this choir and since adopted by other college glee clubs. Dr. Hammond also played organ music by Bach, Ravel, Lully, Boex and Vierne.

The vested singers voiced their offerings with excellent ensemble and zest. Not only did they sing spiritedly, but they were alert to Dr. Hammond's directing.

DECEMBER 23

Philharmonic Orchestra Bruno Walter conducted another program composed entirely of Wagnerian excerpts for an enthusiastic audience at this concert. It began with the overture to Der Fliegende Holländer and the recitative and aria, Die Frist ist um, from Act I. This was followed by the finale of Act II, the introduction to Act III of Die Walküre and the entire third scene without cuts. The soloists on this occasion were Dorothee Manski, soprano, Friedrich Schorr, baritone, and Emanuel List, bass, all artists of the Metropolitan Opera.

It was a brilliant performance in every way. Under the dynamic leadership of Walter, the orchestra presented the music with a vital forcefulness that commanded admiration and aroused the audience to excitement. Miss Manski delivered the Senta music from The Flying Dutchman with accurate intonation and vocal clarity. She particularly excelled in the Walküre scene. Her interpretation was emotionally moving and her phrasing of the difficult music displayed high musicianship. Vocally she was in admirable form, her tones ringing brightly. Mr. Schorr, with an occasional phrase insecure in utterance and turgid as to enunciation, however gave a powerful delineation of the music allotted to him. His rich voice had tonal unction of superior order. Mr. List sang with that poise and assurance that always make his interpretations outstanding. Rare indeed is the bass voice which not only has proper weight but tonal beauty. All of the soloists were ovationally received, a just tribute to their musicianly efforts.

New English Singers The last of three Christmas carol concerts by the New English Singers was heard in Town Hall last Sunday afternoon by an appreciative audience. Again the superb vocal accomplishments of this group lent radiance to a program of delightful musical content. In many ways this was the climax of the series, as the numbers culled for listeners from the fragrant bouquet of old and modern English music and that of other nations were of an especially ingratiating variety.

Opening with a group of motets by Praetorius, Vittoria and Sweelinck, the Singers gave madrigals and a "ballet" by Greaves, Gibbons and Byrd, carols arranged by Holst, David Stanley Smith and Peter Warlock, duets and folk-songs by Bartlett and Lawes, arrangements by Gerrard and Vaughan Williams, and a final group of traditional Christmas numbers in settings by Geoffrey and Martin Shaw, Holst and Williams. Among the highlights of the concert were the madrigal group, the motets and such familiar carols as the Wassail Song, Midwinter and Corpus Christi. The audience, which responded pleasurably to the numbers and the comments of Cuthbert Kelly, was warm in its enthusiasm for their artistry and asked for the usual number of extras.

Other Concerts

Esardy Trio, Roerich Hall, December 18, evening.

Ionian Quartet, Town Hall, December 18, evening.

People's Chorus of New York, Waldorf-Astoria, December 19, evening.

Down Town Glee Club, Carnegie Hall, December 19, evening; Waldorf-Astoria, December 20, evening.

Jacob Feuerring, pianist, Town Hall, December 20, evening.

Josef Lhevinne Suffers Fractured Rib

Josef Lhevinne suffered a fractured rib when he slipped on the ice in front of his home in Kew Gardens, L. I., on December 19. Mr. Lhevinne's injury is described as "not serious," but will compel him to rest quietly for some time. All the pianist's concert engagements for three weeks following the accident were cancelled.

WJZWEAFWABCWOR

The Singing and Song Appreciation broadcast projected by Joseph Regneas over WOR on December 13 included a short sketch of Brahms, a legend of roses, and an appreciation of Richard Strauss. Songs illustrating the program were sung by Sylvia Cyde, soprano. An outstanding feature was the presentation in English of the von Schack poem, Ständchen. On December 20 the program was illustrated by Joseph Mathieu, tenor. . . . Henry Hadley American composer and conductor, celebrated his sixty-third birthday as the guest of Cheerio over an NBC-WEAF network on the morning of December 20. Russell Gilbert, soloist, featured selections from Hadley's The Legend of Hani . . . Mario Chamlee, tenor, was special guest artist at the Radio City Party broadcast, with John B. Kennedy and Frank Black's orchestra over an NBC-WJZ network, December 22. Two young singers, Barry McKinley, baritone, and Regina Senz, coloratura soprano, were the week's contestants in the RCA Radiotron Company's "Stars of the Future" contest. . . . Ernestine Schumann-Heink sang Silent Night through the NBC-WEAF hook-up when she was guest at the Sentinels Serenade, December 23. The contralto told of her early Christmas experiences as a child in Germany. . . .

On Christmas Eve the Cleveland Orchestra presented a full hour program over WJZ. The NBC Symphony Orchestra under Josef Stopak played a Christmas program over WEAF, interrupted at midnight by the chimes of Old Trinity Church in New York. . . . Lawrence Tibbett sang two devotional arias and a group of favorite holiday songs on the Christmas Day concert presented over WJZ. . . . John Charles Thomas included Adeste Fidelis as a post-Christmas feature of his recital over WJZ, December 26. . . . Mrs. Edgar Stillman-Kelley, pianist, was guest soloist with the NBC String Quartet, December 28, when her husband's composition, quintet in A, op. 20, was presented on the NBC Music Guild all-American program over WEAF. John Alden Carpenter's sonata in G also was played, with Josef Honti, pianist, and Josef Stopak, violinist, as the performers. . . . Today (December 29) the Metropolitan Opera broadcasts continue with a performance of Lucia di Lammermoor, with Lily Pons, Nino Martini, Richard Bonelli, and Vincenzo Bellezza conducting. Milton Cross is to be narrator and Geraldine Farrar, from her own microphone-equipped box, will entertain the radio audience between acts with stories of her own career and of present-day opera as well.

The Chase and Sanborn Opera Guild continues its Sunday night presentations with Pagliacci on December 30. Giovanni Martinelli is the featured tenor. Deems Taylor, who made the special English adaptation of the opera, will be heard as narrator. Wilfred Pelletier is the conductor. . . . Gladys Swarthout will give the New Year's Eve Voice of Firestone program over WEAF, supported by a chorus and orchestra conducted by William Daly. . . . On New Year's Day the Radio City Matinee, a new series of full hour afternoon broadcasts, will be inaugurated on WJZ with Efrem Zimbalist and Giovanni Martinelli as guest artists.

Lily Pons and Metropolitan Chorus Heard in General Motors Concert

The pre-Christmas General Motors concert, given in the Centre Theatre, New York, on December 23, and broadcast over a nation-wide NBC chain, had Lily Pons, coloratura soprano, Louis Hasselmans, conductor, and the chorus, all of the Metropolitan Opera Company, as particular magnets. The program opened with the overture to Mozart's Magic Flute, played with verve and musicianship under Mr. Hasselmans.

Miss Pons gave delightfully musical and tonally exquisite performances of Una Voce Poco Fa from The Barber of Seville by Rossini and the chanson of Fortunio from Messager's opera of that name, and later in the program reappeared to sing brilliantly the pyrotechnical Bell Song from Delibes' Lakmé. The popular and petite soprano, recently returned from South American and European engagements, showed the familiar mastery of coloratura art, the fullness and brilliancy of tone and delightful *esprit* which are characteristics of her art. She had a long and thunderous ovation after each appearance.

The orchestra gave Ravel's Mother Goose suite delightfully, with vivid orchestral painting in the picturesque episodes of the impressionistic nursery tale. The Metropolitan chorus sang with the orchestra the Hymn to the Sun from Mascagni's Iris, giving a refined vocal presentation which showed its fine training under the direction of Giulio Setti. Later in the program came two traditional French Christmas carols, Noël Bourguignon by De La Monnoye and Noël Maconnais by Lhuilier, both of the early eighteenth century, which were sung with lyrical beauty and delicacy by Miss Pons and the chorus. The program was concluded with Albeniz' brilliant Catalonia, colorfully played by the orchestra. K.

Harold Samuel in New York Bach Series

Harold Samuel is giving a week of six Bach concerts from January 7 to January 12, inclusive, at Town Hall, New York. Mr. Samuel gave a similar series during his visit in 1927, and before that presented one in London.

He has made records of most of the Bach works, including the Chromatic Fantasy and Fugue, Parts I and II, the Fugue of the Fantasy, and two bourrees in A minor.

Mr. Samuel is a disciple of Bach. As an interpreter of these works he is known throughout the music world. He had a season in South Africa last summer and played only Bach, and will make a tour in Holland in March to celebrate the 250th anniversary of the great Leipsic master.

He was asked to give the same Bach Week in California this month, but owing to many eastern concert dates, had to postpone this until later.

Paderewski Reported Planning Radio Début in America

Ignace Jan Paderewski, an artist who has persistently remained aloof from the microphone, is reported to have agreed to make his radio début over the NBC facilities in the fall of 1935. Ernest Schelling is said to have persuaded his eminent colleague to take this step, in view of the vastly improved broadcasting of today.

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Tristan and Don Giovanni in Final Span of Chicago Opera

Brilliant Performances of Masterpieces Give High Quality to Closing Period of Season—Stock Conducts Wagner Work with Melchior and Alsen—Mozart Drama Interpreted by Cast Including Pinza, Charles Hackett, Edith Mason, Hilda Burke and Others under Isaac Van Grove's Baton

CHICAGO.—When these lines are printed the regular season of grand opera by our own company will have come to an end. Looking back over the series, we can but congratulate the board of directors, the artistic director Paul Longone, the musical director Gennaro Papi and Conductors Rudolph Ganz, Leo Kopp, Isaac Van Grove, Frank Laird Waller and Henry Weber, for what they accomplished during the six weeks' season. Singers having international reputations and others less known have also contributed toward making the Chicago Opera Company the organization that it once was —one of the leading opera companies in the musical world. Words of praise, too, must be set down for the technical director Harry Beatty and his associates; for the stage director Isaac Van Grove; for the stage manager Bernard Cantor; for Ruth Page, directress of ballet, and for the orchestra and chorus. In a word, the entire artistic and technical personnel of the company gave its very best. Chicago operagoers must feel that a vote of gratitude is in order for all that has been achieved under trying conditions.

Plans are already under way for next year. It is the hope of all that the board of directors will see fit to lengthen the stay of the company at least to eight weeks instead of six, and to give added power to Paul Longone, who, no doubt, will reëngage many of this season's luminaries and dispense with the services of a few who were the only black spots in an otherwise artistic if too short season.

TRISTAN AND ISOLDE, DECEMBER 15 (MATINEE)

Richard Wagner's Tristan and Isolde was presented with a stellar cast and conductor before one of the largest and most enthusiastic audiences that has visited the Civic Opera House in the past few weeks. Dr. Frederick Stock presided at the conductor's desk, where he directed a performance that enhanced his reputation as an operatic conductor. His reading of the score was authoritative and illuminating, and all the beauties therein were brought out under his poetic and forceful baton. After the second act Mr. Longone, in behalf of the management, presented Dr. Stock with a huge wreath, a richly deserved tribute which was received modestly. We assure Dr. Stock that we do not recall a finer performance of the second act; we, who have heard such conductors as Muck, Mottl, Schalk, Toscanini, Pollak and Hertz.

As Tristan we heard Lauritz Melchior, who on this occasion made his first appearance in Chicago. We have often heard the Danish tenor over the air but it was not until the memorable matinee of December 15 that we realized there still are operatic artists who compare favorably with those of other days. Since the time of Jean de Reszke (who, we believe, was the ideal Tristan) we had not encountered one who could really give entire satisfaction in one of the most taxing rôles ever written for a tenor. From beginning to end, Melchior sang gloriously and by his two appearances here in Tristan he has left imperishable memories and the hope that we may become better acquainted with his art in seasons to come.

Elsa Alsen, at one time a member of the Chicago Civic Opera, came back to the fold as Isolde, a rôle in which she is not new to us, but which she has rejuvenated in the past few years. By her beautiful singing and admirable acting she rose to great heights and shared honors in making the performance memorable. Another former member of the Civic Opera, Maria Olszewska, was the Brangäne, which she voiced as well if not better than she did a few seasons ago. This beautiful woman has the same qualities and the same faults as of yore. We bow in admiration before her vocal gifts, but though she is a big personality on the stage she is as restless and appears as bored as was her wont in seasons gone by.

Chase Baromeo sang superbly the rôle of King Mark. Here is an artist in the best sense of the word, which like that of Doctor of Music is too often given to mediocrities. Baromeo's King had authority, dignity and his utterances made the finale of the second act a big achievement in the musical drama. Wilfred Engelman was a weak Melot, but the balance of the cast was highly satisfactory. Chorus and orchestra deserve only words of praise for their efficient work.

DON GIOVANNI, DECEMBER 15 (EVENING)

A few years ago when Don Giovanni was restored with modernistic scenery by the Chicago Civic Opera, we felt that *lese majesté* had been committed against one of the immortal composers and that Mozart's masterly score deserved more reverence than to be used as an experiment in modernistic scenery. If the scenery is ultra-modern, why not the costumes? It seemed incongruous to see a Don Giovanni appear in the togs of a Beau Brummel of a few centuries ago in surroundings that might please the eye of those who will be born in the year 2000.

Ezio Pinza made his first appearance in the title rôle, which he sang gloriously. Mr. Pinza has a rich, mellow bass-baritone voice which he uses admirably. His acting, however, is not that of a grandee of old Spain and his love-making has not the *savoir faire* of the king of great lovers. There was not enough contrast between his delineation of his rôle and that of Leporello by Lazzari. One not well versed in the opera would not have known which was the Don and which the servant.

Charles Hackett, who knows how Mozart should be sung, aroused the admiration and enthusiasm of the listeners by his beautiful singing. He gave distinction to the part of Don Ottavio. Another singer who knows the Mozartean traditions is Edith Mason, who scored heavily as Zerlina, a part which is eminently suited to her. Her song, as ever, was delightful and she acted the part with the vivacity that it requires. Hilda Burke was capital as Donna Elvira. Not so, unfortunately, was Anna Turkel as Donna Anna. Virgilio Lazzari made a hit all his own as Leporello. His singing was delightful and he carried the note of comedy better than any one else. Pompilio Malatesta shared in the success of the night, as his Masetto was well voiced and cleverly played. The performance was under the direction of Isaac Van Grove, who with little preparation came to the conductor's desk and directed a performance that left little to be desired.

FAUST, DECEMBER 17

Giuseppe Bentonelli appeared in a new rôle, Faust in Gounod's masterpiece of that name. From the beginning of the season until today we have always praised Bentonelli's beautiful singing and criticized his acting. On this occasion we reverse our former opinion. His portrayal of Faust was excellent, every gesture had a meaning of its own and he looked the adolescent youth created in the imagination of Goethe. Though satisfactory vocally, Bentonelli showed that even so young a man should not abuse his vocal cords. To fly to and from New York to sing over the air is all very well, but it is testing the endurance of any singer to sing over the radio from New York on Sunday night and then to appear in an operatic rôle in Chicago the next night. There should be a rule forbidding singers to accept engagements within forty-eight hours of their appearance with one of our major opera companies.

Edith Mason, who likes the part of Marguerite, endeared herself anew in a rôle in which she has been heard time after time on the same stage. Ezio Pinza was the Mephisto. His conception of the rôle is not traditional as to costume and acting, but bassos have always, since the days of Victor Maurel, tried new ideas in this important rôle. For years Mephisto was dressed in red with a huge feather in his cap and made up to represent the master of the inferno. Then came Maurel who dressed it in black. Some Russian bassos dress it in grey and Pinza showed a liking for green.

Carlo Morelli was a vigorous Valentine, Helen Ornstein, a capable Siebel, and Mari Barova an agreeable Martha. Henry Weber directed another performance that added to his reputation and to that of the company.

Tristan was repeated on December 18 with the same cast heard previously.

La Traviata was given a second performance on December 19, but this time Edith Mason was supported by a cast which included two newcomers—Charles Hackett as young Germont, and Morelli as his papa.

OPERATIC CONCERT

A concert for the benefit fund of the Chicago Grand Opera Company gave opportunity to hear many of the young singers of the company and to see Mr. Longone at the conductor's desk for the first time here. He won an ovation after his reading of Flotow's overture to Martha. Dr. Frank Laird Waller acted not only as major domo in announcing all those who did not appear but also in conducting many operatic excerpts throughout the evening.

SAUL DORFMAN AT STUDEBAKER THEATRE

Under the local management of Harry Zelzer, Saul Dorfman appeared in a piano recital at the Studebaker Theatre on December 16. Having recently returned from an extended period of study in Europe, young Dorfman gave proof in his well prepared recital that he has benefitted by his sojourn abroad.

THE SOUTHERNAIRES AT ORCHESTRA HALL

It was too bad that the Southernaires, who were presented at Orchestra Hall on December 15 under the auspices of the Wilberforce University, did not meet a sold-out house, as their program was interesting, well sung and deserved good patronage. Those on hand buoyantly fêted the quartet, which is well-known to radio listeners.

SYMPHONY PROGRAM

The tenth program of the Chicago Symphony Orchestra on December 20 and 21 consisted of the Dance of the Angels from Wolf-Ferrari's La Vita Nuova, Pfitzner's overture to Das Christ-Elflein, Franck's D minor symphony and the Rimsky-Korsakoff Scheherazade Suite. The Wolf-Ferrari number is another lovely miniature from the pen of the composer of the Secret of Suzanne and The Jewels of the Madonna and it put the audience in a happy frame of mind. Hans Pfitzner's overture has little to recommend it to concert-goers. The backbone of the program was the Cesar Franck symphony, which, beautifully played by the orchestra, won the complete approval of the auditors who recalled Dr. Stock time after time to the stage until finally he had his men rise and share the applause with him. After the intermission we heard anew the Rimsky-Korsakoff suite, which, as a matter of taste, we prefer when performed as a ballet, but which, as played by Stock and his men, again caught the fancy of the symphony patrons.

SIGMA ALPHA PHI OFFERS SCHOLARSHIP

A seventy-five dollar scholarship award to be given to a worthy young Jewish woman violinist between the ages of seventeen and twenty-five is announced by Sigma Alpha Phi sorority. The winner will be determined at a contest to be held at the American Conservatory of Music, February 26. Details will be announced at a later date.

CAROLINA FOLK SINGERS

The Carolina Folk Singers of the University of South Carolina came to Curtiss Hall for a concert on December 19. Their offering was a unique program of folk song and literature of this and other countries, spirituals and mountain ballads. Devoted to the collecting and faithful portrayal of the folk song this glee club of twenty-six young men under the able direction of Maurice Matteson presented unusual entertainment. Their singing was of a high standard and their audience showed its delight by enthusiastically applauding each number. Conductor Matteson evidently has made a thorough study of the folk song literature and his enthusiasm is shared by his young choristers.

SIGMA ALPHA PHI PRESENTS YOUNG PIANIST

Celia Steinpress was presented in piano recital under the auspices of Beta chapter of Sigma Alpha Phi sorority at the Chicago Woman's Club on December 19. In her performance of a program of numbers by Franck-Bauer, Brahms, Chopin, Rachmaninoff, Granados, Ravel, Poulenc, Mendelssohn-Rachmaninoff and Liszt, Miss Steinpress showed that she has profited well from excellent training and that her pianistic qualifications are out of the ordinary.

HANNA BUTLER PUPIL HEARD

Thelma Jensen, pupil of Hanna Butler, was recently heard privately and in a short recital revealed an unusual soprano voice which she uses with much ability.

JOHN SAMPLE STUDIO NEWS

D. Edgar Davies, baritone, has been presented in a series of concerts by the Knights of Pythias in Racine, Kenosha and Madison, Wis.

Ruth Marjorie Slater, contralto, and Le Roy Hamp, tenor, were soloists in Handel's Messiah, the annual Christmas concert of the University of Illinois.

Annette Krentz, soprano, was soloist at the vesper musicale at Grace Lutheran Church, River Forest, December 9.

Harold Townsend, tenor, and Emil Taflinger, baritone, were members of the

John Pane-Gasser in Second Year with Chicago Grand Opera

John Pane-Gasser, the American tenor who in October sang four performances of Aida and three of Pagliacci with the Cosmopolitan Opera Company at the Hippodrome in New York under Max Rabinoff's direction, is now finishing his second season as a leading dramatic tenor with the Chicago Grand Opera Company.

(Photo by Kaufmann & Fabry Co.)

JOHN PANE-GASSER

Returning to this country in 1930 after having appeared in many important cities in Italy, Pane-Gasser took to the concert stage and in October, 1932, made his Chicago operatic début at the opening performance of the Chicago Stadium Grand Opera Company as Radames in Aida. On December 26 of the same year he was chosen to open the newly redecorated Auditorium Theatre in Chicago, singing Manrico in Il Trovatore. Pane-Gasser was signally chosen to open the World's Fair in Chicago last summer by singing The Star Spangled Banner. He was one of the first tenors to interpret Puccini's posthumous opera, Turandot, which he sang for the Italian government at the open-air performance at the Arena of Verona. Immediately after that Pane-Gasser was engaged as special guest artist at the Vienna State Opera, appearing there in 1928.

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Odeon Octette, which has completed an eleven weeks' tour of the Middle West. Mr. Townsend also appeared recently before the Music Study Club of Selma, Ala.

Bernina Keller has been singing a return engagement in Fort Wayne, Ind.

Elva Gamble, soprano, appeared on the last program of the South Shore Music Club.

John Macdonald, bass-baritone, was soloist in the Messiah in Grand Rapids, Mich., December 13, and appeared in the same capacity in Waukegan, December 26 and 27.

Ruth Rowland, mezzo-soprano, has been giving a series of concerts throughout the state of California.

William Benson, tenor, appeared in recital in Geneva, Ill., recently.

Mrs. Francis Plouer was soprano soloist in The Messiah in Jacksonville, Ill., December 23.

Arthur Wilkinson, tenor, sang for the Woman's Club Christmas program in Orlando, Fla.

Virginia Richards, Amelia Moody and Esther Metz, sopranos, and Joe Eisenbeis, tenor, were soloists for the first musical program of the Arts Club of Louisville, Ky., November 15. Miss Moody also presented a program for the Woman's Club recently. Miss Richards appeared in a recital of songs by Kentucky composers at the convention of the Kentucky Library Association.

AMERICAN CONSERVATORY NOTES

Paul Parmelee, nine-year-old piano pupil of Louise Robyn, was presented as soloist at a benefit-musicale at the South Shore Country Club, December 20.

Lela Hamner, organist and director of music at the Holstead Institutional Church, gave a program of selections from the Messiah on December 16, featuring as soloists the following conservatory students: Mary Cook, soprano; Mildred Fleet, contralto; Paul Nettinga, tenor, and David Austin, baritone.

Edith Rose, composer-pianist, and Mildred Chritzman, soprano, were heard in a recital of songs composed by Miss Rose at the Allerton Hotel lounge on December 18.

MacKenzie Ward, baritone, student of Theodore Harrison, appeared as soloist at the Twilight Musicale at the Hyde Park Hotel, December 16. Leo Heim, student of Allen Spencer, was the pianist and accompanist.

Mildred Fleet, pupil of Karleton Hackett, was awarded first palce in the Sigma Alpha Iota (Gamma chapter) scholarship contest on December 12. She will continue her studies with Mr. Hackett.

RENÉ DEVRIES.

Hadley Works Conducted by Composer with New York Civic Orchestra

A concert of his compositions was conducted as guest by Dr. Henry Hadley with the New York Civic Orchestra in the auditorium of the College of the City of New York on December 23. The program included Dr. Hadley's Symphony No. 2 ("The Four Seasons"), his Othello overture, Indian Ritualistic Dances and concerto for cello and orchestra, in which Elsa Hilger was the guest soloist. The concert was broadcast and attracted a large audience. The same program was heard on December 19 at the American Museum of Natural History.

Hortense Monath Fulfilling Many Concert Engagements

Hortense Monath, pianist, played with the Stradivarius Quartet of New York in Greenwich, Conn., on December 13 at the home of Mrs. George W. Davison, and on December 14, at the residence of Mrs. Clifford B. Ewart, of Ardsley Park, Dobbs Ferry, N. Y. She played with the Roth Quartet in Montclair, N. J., at the home of Mrs. W. H. Schoonmaker, on the morning of December 14. These concerts were sponsored by the Chamber Music Society of America. Miss Monath will play the Schumann concerto with the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter, on December 29. Miss Monath is a pupil of Artur Schnabel, German pianist, who returns to the United States this season.

Alfred V. Frankenstein to Be San Francisco Critic

Alfred V. Frankenstein, former assistant music critic on the Chicago American, has been engaged as chief music critic of the San Francisco Chronicle.

Ernest Schelling Returns After Appearances in Holland

Ernest Schelling, conductor of the Concerts for Children and Young People of the Philharmonic-Symphony Society of New York, arrived December 12 on the SS. Paris.

Mr. Schelling has completed a tour during which he appeared in the triple capacity of conductor, pianist, and musical educator to the Dutch children. As usual, he spent the summer at his home on Lake Geneva, Celigny, Switzerland, next door to his old friend Paderewski.

In Holland Mr. Schelling broadcast from Amsterdam November 20, on which occasion he played the Paderewski variations and fugue for the first time over the air. The following day he presented an orchestral concert in Utrecht, giving two concertos and also conducting his Victory Ball. On November 22 he appeared as soloist with the Concertgebouw Orchestra under Willem Mengelberg, playing the Strauss Burleske at a Strauss Festival Concert. This program was repeated two days later at The Hague. He appeared in Amsterdam for the third time on November 25, in a "popular concert,"; 27 and 28, in Utrecht and Rotterdam he offered Concerts for Young People, similar to those in New York, but with the lecture in German instead of English. Mr. Schelling's Dutch tour ended on December 1 in Rotterdam, when he was soloist at an orchestral concert featuring his Impressions from an Artist's Life.

The Concerts for Children and Young People of the Philharmonic-Symphony Society open on January 5.

George Anson Active in Recital and Teaching Work

George Anson, teacher of piano at Illinois Wesleyan University School of Music, has been active this season both in his studio and in concert and recital. During October, Mr. Anson appeared at Presser Hall in Bloomington, Ill., as accompanist for Albert Martini, violinist, and he played the MacDowell Sonata Eroica in the same hall. In November he was equally industrious. Mr. Anson is sanguine regarding the Illinois Wesleyan University School of Music and recently told a Musical Courier representative that he believes there is a great field for musicians in the smaller communities.

GEORGE ANSON

"Throughout the season musicales are given by members of our faculty which as you may know, is a very strong one. This month our students were treated to an annual Christmas carol program, which took place on December 9 and a week later we gave our annual performance of Handel's Messiah. With good music on the radio and many eminent musicians giving concerts or recitals in our city, we as well as our students hear the best there is in music at a cost far less than in large centres.

"In the present era the welfare of teachers is not in musical centres but in smaller musically inclined cities, among which is Bloomington, Ill., where the Illinois Wesleyan University School of Music is located. Naturally," added Mr. Anson, "teaching in a university is different from teaching in private schools. The students are different, their approach to music is different, and one must be equipped for university work if he and his pupils are to make the grade."

R. D.

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New York December 29, 1934 No. 2841

Was it not Amiel who said: "Doing easily what others find difficult is talent; doing what is impossible for talent is genius?" He might have added: "Trying to imitate genius without even possessing talent, is impudent conceit and should be made a legal misdemeanor."

At Least It's Worth Trying

Apropos of music, the following "fable" recently published in The Argonaut of San Francisco may be quoted:

COMMERCE AND ART—A FABLE

A certain man got the idea that the country was too far away. He began telling others about it, and was quite surprised how it took. The rich were particularly interested in the project when told it would help the poor to enjoy a holiday (there were, of course, secondary considerations).

At any rate, great roads were cut through the cities and surrounding hills, and people found they could get away from the scene of work very fast. So fast, in fact, that they couldn't see where the city ended and the country began. Symptoms the opposite to those of congestion or constipation began to manifest themselves in the cities. Some people even found the towns more restful on a holiday than the country. Meanwhile the country was quietly retreating from the indiscreet urban embrace.

This man had a brother who was interested in music and was considered quite a crank. He would be seen now and again at dance halls and musical comedies, at which he would invariably create scenes of protest, exploding in all directions about the abuse and degeneration of music. Some, in fact, suspected that he enjoyed his indignation beyond the bounds of good taste.

Now this fellow (this was quite a number of years ago) had heard about the wireless telephone. He conceived the stupendous plan of counteracting the evil music in public places with the elevated productions of the opera houses and the philharmonics. He too found a response only too amazing in view of the altruistic nature of his scheme. In no time the whole nation could hear the world's finest performances of great music without a shred of effort. The turn of a dial—and Beethoven was at your service.

The disappointing feature was, however, that some turned the dial the wrong way, while others never turned it at all. Besides, Beethoven's ghost seemed to resent being at every effortless body's service and began revenging himself in subtle ways, particularly on his over-zealous disciples. Wagner, Brahms and Tschaikowsky found, too they could avoid attendance at Everyman's dinner table by signing in at the ear and slipping out at the heart.

The two brothers eventually achieved great honor as servitors of humanity, but it is related that in their late years the older one said to the younger: "I wonder if it's really possible to bring any worthwhile thing nearer to the people by making it more accessible. The church tried it with Christianity, I tried it with nature, you tried it with the art of music, and now my son is trying it with the brotherhood of man. . . . I begin to suspect that the private mind cannot endure too much of its own concepts from the outside.

Especially not, brother, when too heavily spiced with incidental, profitable impedimenta.

The moral to be gleaned from this little fable seems to be that benefactors of mankind should not accept anything for their labors. In a state where the cinema carries on almost solely for the purpose of profit, and to a very minor degree for the enrichment of human lives, it seems rather inconsistent to adopt so superior a tone. The real purport of the fable is, however, a much less worthy one—it is (to put it baldly) an effort to discourage extending the benefits of art to the largest segment of the people. Whether or not this is the half-humorous expression of one bored with "uplift" campaigns, the fiction is maintained that only a small majority has the ability to appreciate these things, that all efforts to improve conditions must necessarily be linked with some unholy desire for profit, that the task is insurmountable and that it had better not be attempted.

Decidedly, it *is* possible to bring such a "worthwhile thing" as music "nearer to the people by making it more accessible." And honor instead of irony should be the reward of those valiant souls who carry on the important work.

Christmas Musical Echoes

The New York holiday season is not lean this year in the opportunities offered to the public for attending free concerts. Symphonic programs were especially plentiful in the week between December 23 and 29, the program of the Concert Division of the City of New York offering a rich feast of gladdening melody.

To mention only a few of the outstanding events: The New York Civic Orchestra, with Dr. Henry Hadley as guest conductor, gave a program of this American composer's music on December 23 at the College of the City of New York, with Elsa Hilger as soloist in his Konzertstück for cello and orchestra. A Russian Christmas program was performed by the same organization, under Eugene Plotnikoff, three days later at the American Museum of Natural History. Meanwhile the Brooklyn and Bronx Symphony Orchestras were also holding forth, as were the New York State Symphonic Band, the Greenwich Sinfonietta and numerous chamber ensembles.

This extensive assortment of music of high quantity (Beethoven, Mozart, Brahms and Wagner figured prominently on the programs) is a delightful contribution to the Christmas stocking of New Yorkers who are minded to take advantage of such opportunities. Not least important, of course, is the commendable effort being put forth to give employment to worthy symphonic and chamber musicians. This work deserves the attention and the helping hand of all citizens who are interested in music's betterment and the welfare of its devotees.

The New York Union Ballot

Pedestrians in the neighborhood of Sixth Avenue and Fiftieth Street, on the afternoon of December 20, found a scene of intense activity near the headquarters of the New York City Local 802, American Federation of Musicians. To outsiders, it may be explained that this is the organization to which all must belong who wish to occupy posts in orchestras or other musical groups in the metropolis. The flurry on this occasion attended the election of certain new officers. In view of the recent dissensions that have torn the members asunder, it was not surprising that two rival camps had their men patrolling the streets and thrusting specimen ballot sheets into the hands of all who approached. There was a "yellow ticket" and a "blue ticket," each of which offered its own list of candidates. In addition, there was a more or less "independent" group.

The New York musical union has been the battleground for opposing groups for a number of years. More recently, as has been reported in previous issues of the Musical Courier, there has been a strong movement for "local autonomy." By this is meant self-rule for the New York organization, independent of the national body. The blue ticket more or less represented this secession movement, while the yellow included the old-line officials. The blues asserted that "for the first time in fourteen years an opportunity is at hand to clean house completely and to vote out of office the present officials." Their candidates, including the committee of fifteen who carried on the membership fight for local autonomy, defeated in a plebiscite earlier this year, were "pledged to clean out all the abuses in the local and give it back to its members, to whom it rightfully belongs" and to "end intimidation and tyranny."

These are strong words, and doubtless not pleasing to the national officials of the musical union, which is affiliated with the American Federation of Labor. But in support of them the minority alleges distressing conditions among the musicians of New York. It is common knowledge that, although starving men must continue to pay dues to the union if they wish to be eligible for jobs, this does not by any means ensure their employment. In recent years the percentage of the employed among the union members has been pitifully small. Moreover, it is an undeniable fact that many of the available jobs are monopolized by a few men, who greedily double in symphony orchestras, radio enembles and other groups. Some of these gentlemen are so active that they can hardly fulfill their schedule. One finds players in the Philharmonic Orchestra hurrying from rehearsals to the broadcasting studios, augmenting an income which in its original form is sufficient to support them comfortably. Nor can one blame them entirely; human nature is prone to take as much as it can, for under the present arrangement of things, the race is to the strongest. But this is hardly a consolation for the well-equipped artists who now can find no work.

Meanwhile, the larger number of players are suffering privations. The Musicians' Emergency Fund, Inc., is again holding a campaign for $400,000 to secure public donations that will serve to skim off a little of the misery on the surface, without touching the root of the matter. An impartial observer must feel distressed by the callousness of those who are in charge of the employment situation. Drives for relief funds will not help if the union itself is run in a discriminatory manner. For the officials of this organization draw their salaries on the avowed basis of protecting the interests of members not only in keeping wage scales as high as possible.

It is time that some equitable arrangement should be made for the unemployed to enjoy some of the benefits of the "extra" jobs at present monopolized by the comfortably situated. "Share the work" programs are not especially popular with the players; indeed, the "stagger" system of employment is one of the things against which the disgruntled unionists are now protesting. But perhaps a better way could be found.

The time is more than ripe for a thorough overhauling of the union musicians' situation in New York. When men are starving, there is no time for hair-splitting, heroics, or demagogic efforts to retain well-paid jobs at the cost of the majority.

Youth Should Be Led

Leopold Stokowski says that only by bringing music to the young, may there be elevation of the future national standard of musical culture through developing the talents and taste of the boys and girls of today.

It is a sound idea and one with which sensible and progressive musical thinkers have long agreed.

Stokowski suggested to the Philadelphia Orchestra that it should form a junior symphonic body, like those in a few other large cities. Their work is of the greatest possible value in the upbuilding of a future serious musical public for our land.

Those older organizations—orchestral and operatic—which hold tenaciously to their wonted ways and expect a miracle to bring back the patronage which they have lost—are groping in error. It seems incredible that they do not realize the necessity of winning the interest of the young as potential music supporters in time to come.

These days of quick and fierce enjoyments and the deterioration of taste brought about by jazz, the tabloid newspapers and meretricious public entertainments, are destructive of all the finer impulses in present-day youth. A high degree of vulgarity and cynicism is prevalent as a menace to the cultural impulse.

Radio has seen the light, after much pressure, and is mending its former sins by improving the quality of musical offerings over the air.

That is something, but it is not enough. The high-class broadcast performances are still too few and too far between, and mostly too short.

Effort should be made to induce young persons to become regular visitors to concerts and operas, so that closer contact with performers may be effected than is possible over the air—or through the medium of the phonograph.

Junior orchestras are a salutary step forward. School music is another. Musico-educational films also.

With such agencies at work and parents aroused to the desirability of cultivating their children actively in music by providing them with instrumental or vocal instruction, there should be a possibility of making our juvenile generation into true lovers of the best in tonal art.

VARIATIONS

By Leonard Liebling

A Christmas correspondent wishes this department: "For 1935, musical pleasure, culinary delights, monetary profusion—and fewer contributed outside letters and more of your own stuff in Variations."

Our treasured friend knows more about conducting an orchestra than about conducting this department.

No contributed matter? Holy Parsifal, how could I run Variations otherwise? Most of the stuff sent to this desk comes from my readers. The material assumes goodly bulk during the month, and as it is, by not using all, I have probably gained the ill will of some of the disappointed donors.

Of course their idea of what is suitable for Variations does not often coincide with that of its compiler.

For instance, I do not think that a newspaper clipping or program sent in because it misspells the name of a composer or a composition, makes either novel, informative, or comical reading.

The first time Variations ran such errors as "Lizst," "Brahm's," "Leibestod," and "Leibestraum," they caused a tremendous national sensation. However, after several repetitions, the popular excitement died down and now a renewed quotation would find our citizenry not only calm but even contemptuous.

Nevertheless, some of the best items on this page have come from contributors, to whom credit has always been given unless they requested otherwise.

No material is ever used when it constitutes stale news or obvious desire to seek personal advertisement. The one infallible bar to publication here, is egotistical or commercial intent. No conscious puffs or boosts as such and without general reading value, have ever gained print here.

No more contributions? On the contrary, I hope that they will long and plentifully continue. They represent "such stuff as Variations is made on."

Now let the mail and inspiration pour in upon me during all of 1935.

* * *

There is one deliberate boast, however, in which I would like to indulge warmly and now. It is for my chief associate editor, Horace Johnson, and will take the form of heaping coals of fire on his head even though he is my most tyrannous nagger for "copy," prodder for punctuality and warner that Moussorgsky's opera is spelled Godounoff and not Godounow, in the Musical Courier. He is severe but salutary, as Simon Snooper and I are able to attest with more or less enthusiasm.

Horace, when he is not editing and managing, writes music of his own. Music for voice, for piano solo, and for orchestra. He knows more harmony and counterpoint than some other composers have forgotten. I can tell you that he composes a heap better than he plays the piano.

How he ever gets his music created, written down, and played, with all the mountain of work that piles about his desk, is the subject of my constant wonder and admiration.

Well, the recent record speaks for itself, and here it is:

Imagery, symphonic suite played by Wheeler Beckett, conductor, and Richmond Symphony Orchestra on December 10.

Suite, Streets of Florence, interpreting poems by Helen Redington, played by Arthur Zack conducting Cincinnati Civic Orchestra in Hamilton, O., on December 16.

Erno Rapee will conduct In the American Manner for orchestra, on Radio City Music Hall hour over the air in January. And Zack repeats Streets of Florence in Cincinnati the same month.

Imagery has had eight performances in seven years with Los Angeles Philharmonic, St. Louis Symphony (under Goossens), Beethoven Symphony Orchestra in New York and Bournemouth Symphony Orchestra under Sir Dan Godfrey in England. The only two Americans performed in thirty-five years of leadership by Godfrey at Bournemouth were Leo Sowerby and Johnson.

If all this be a boost, Horace, make the most of it, and I hope that your atmospheric, well made and melodious works will win a success as lasting as that of Boris Godounow—I mean, Godounoff.

* * *

And may I publicize further, in favor of the Music Guild? It is an organization (formed by Walter Koons and sponsored by NBC) which broadcasts chamber music several times weekly, played by the best available ensemble organizations. Professional music critics are used as commentators.

The Guild's highly laudable and useful endeavor is to bring chamber music into the home—the original purpose for which such works were written. Mr. Koons, equipped with musical knowledge and taste, has been extremely successful with the varied programs so far presented, consisting of familiar numbers and some masterpieces undeservedly neglected.

The playing is done by the Musical Art Quartet, the Gordon Quartet and other ensembles as well known, and pianists, wind players, and singers are drawn upon to amplify the scope of the recitals. NBC is to be congratulated for its enterprise, and its generosity (the programs are not commercially sponsored) in encouraging Mr. Koons to engage five artists and allowing them unusually full allotment of time for their performances.

* * *

The picture on this page appeals as something new in the form of a bar and affiliated meeting place for tonal folk. I like the name of the place, too.

That title and the idea of a convivial and informal musical "club room," comes from Edward J. Farrell, manager of the Hotel Buckingham (at Fifty-seventh Street and Sixth Avenue, New York) and A. Gordon Foster, who designed the decorations and furnishings of the place.

Messrs. Farrell and Foster tell me that their plan is "to provide a central gathering point for musicians, much as Berlin, Paris, London, Vienna, and other European cities offer them certain cafés or restaurants for *rendezvous*."

One of the amusing features of the Bar of Music (aside from caricatures and other decorations seen in the picture) is the largest piano in the world, the wooden keyboard taking the place of the usual bar footrail.

As Mr. Foster puts it: "The joy of many mucians who with tired hands after their concerts can at least put their feet on the keyboard should be a sensational revelation."

Ancient instruments and photographs, souvenir programs, a library of tonal books, and a guest autograph album in the shape of musical manuscript, are other characteristic trimmings.

Messrs. Farrell and Foster will be glad to welcome you at a Bar of Music and promise you "art atmosphere outside and the best of edibles and liquids inside."

THE BAR OF MUSIC IN THE BUCKINGHAM HOTEL.

* * *

At its Christmas concert, December 18, of the White Plains, N. Y., Choral Society, the organization sang music by Palestrina, Lassus, Brahms, Ravel, Mozart, Praetorius, etc. The White Plains Daily Reporter (December 19) comments as follows:

In the first place no really great works were undertaken. This produced a happy situation for chorus conduction and certainly the audience. The group of fine part songs which opened the concert were sung a capello. Being short and fairly simple in character and construction the chorus of about 50 voices gave what was in truth a really delightful performance.

Louis Persinger is in receipt of a Leipsic letter from the publisher Ernst Eulenberg, and on the envelope is stamped this admonition to the New York post office: "In case of deadness return to Sender." If there is one thing more than another which distinguishes L. P., it is his very much aliveness.

* * *

President Roosevelt is trying to take the profit out of war. This should serve as a warning to the contesting factions of the Philadelphia Orchestra.

* * *

Incidentally, if Stokowski stops conducting he will in the opinion of this department be Musical Public Enemy No. 1.

* * *

New York, December 21, 1934.

Dear Variations:

When I met you some time ago, I told you about my old friend, Adolph Hartdegen—aged eighty-six—who used to be the first cellist here in Theodore Thomas' orchestra. He now lives in Kassel, Germany and enjoys seeing what is going on in America and elsewhere by reading the Musical Courier which he receives regularly.

I wrote to Mr. Hartdegen about this and he answers me in a German letter which I have translated as follows:

"You know, dear Mr. Naumburg, that I like to read the Musical Courier. I find in it many things that our musical papers do not contain and also our local papers deal almost exclusively with German performances, while the Musical Courier is international. In the words of Goethe, 'He who brings much will bring something for everybody.'"

Wishing you the compliments of the season.

Yours sincerely,

WALTER NAUMBURG.

* * *

On Christmas Eve, December 24, Lillian Gish, the leading woman in the play, Within the Gates, at the National Theatre, achieved a world record feat in versatile doubling by hastening over to the Forty-fourth Street Theatre and assisting in the performance there of Bach's Christmas Oratorio. The duplication in itself would not be unique, except that Miss Gish has the rôle of The Harlot (the program uses a shorter term) in Within the Gates, while in the Bach work she assumed the part of the Virgin.

* * *

The engagement of the Philharmonic and the Metropolitan Opera has been broken by mutual consent. Toscanini fears that they cannot support each other in the style to which they were accustomed.—The New Yorker.

* * *

When the publisher showed a new Hindemith composition to a certain conductor who did not like the work, that apt person said: "*Herdamit, hindamit, wegdamit.*"

Why do nearly all the keyboard artists except Harold Bauer, advertise merely "piano" recitals? Mr. Bauer's announcements carry the information that he gives "pianoforte" recitals. . . . Could this be pianofortitude, as a recent writer called it in an article which will be published in the Musical Courier hereafter?

* * *

When Handel lacked a theme he simply helped himself from the works of some contemporary creator. Today a composer is scolded if his music even suggests that of someone else.

* * *

Apropos, a composer once told me that when he is stumped for an idea, he prays to the Lord and then waits for an answer in the form of inspiration. I couldn't help asking the gentle creature whether he sends return postage with his supplications.

Mrs. Mischa Elman is telling two tales about her fond husband just to keep the glory of his name alive while he's away from New York.

You may know that Mischa formed a string quartet not long ago and the foursome has been practising assiduously between solo engagements of its members. Not long ago Mischa was telling a social patroness of the arts all about the quartet, explaining at the same time that it was difficult for them to perfect their ensemble as the four chaps had to take engagements singly to get money for the rent and other such little trifles. In fact, Mischa was hoping for the offer of a subsidy.

The wealthy lady was very much interested and asked several pertinent questions which Mischa answered fully. Finally she asked, "Just how many members have you in your quartet, Mr. Elman?"

Mr. Elman abandoned the subsidy thought then and there.

* * *

Possibly this same woman is responsible for another Elman anecdote, although Mischa's wife tells it anonymousy.

Mischa was boasting about the quartet to the gentle creature when Mr. Bachmann, one of the members, joined them. "This," said Mischa, "is Mr. Bachmann, our second violinist."

"How nice to know you," murmured the lady. "Mr. Elman has been telling such marvelous things about your quartet. So you are the second violinist? How nice? Tell me, who plays the first violin?"

Mischa fainted.

* * *

Here's a bit of reincarnation. There's a young lady of Swedish parentage in the travel office of the N. Y. American who glories in the name of Jenny Lind. Oh, for a P. T. Barnum.

* * *

Herbert and Regina Cruikshank are industrious typewriting creators, even though they sport a Longuyland residence. T'other Sunday, pounding the keys in rhythmic patterns at full speed, they were interrupted by a new neighbor who seemed very much surprised to find them at home.

"Why, don't you go to church on Sundays?" she asked.

"No," they said in unison, much upset at entertaining a guest when they had work to do.

"Don't you go to the Catholic Church?"

"No."

"Nor the Episcopal?"

"No."

"Nor the Methodist? The Congregational?"

"No."

"Well, I won't interrupt you any longer. You must be musicians."

And the lady departed.

* * *

A friend of mine said to a friend of mine that she must gain five pounds in a month; she was getting too thin.

Asked the first friend, "What are you eating to gain it?"

Answered the second friend, "Heaps of breakfast food with loads of sugar and quarts of cream on it, four times a day."

Said the first friend: "At that rate, my dear, you'll get so fat you'll turn into a serial, and have to be displayed in installments."

* * *

Gee, but I had a time last Saturday night. I hired me a camera and one of them flashlight bulbs and went to the Met. for the grand opening. Then I started prowling around the foyers, corridors and all the other places, looking for people I knew. First I bumped into Gretchen Dick. When she wasn't looking, I took her picture. Gee, I wish you could see it. It's frighteningly good.

Then I saw Grena Bennett and Louise Behrens talking to Helen Redington and Horace Johnson. I got a swell back view of Horace leaning over a seat. The photo shows his dress-coat tails sticking right up in the air. You can't see anything else but that part of him.

Louise Behrens' came out pretty good, though her bang looks sort of funny. But Grena's is the biggest laugh I've ever seen. I'd hate to tell you what it looks like.

I spotted Mr. and Mrs. Bert Neuer. I couldn't get them still in one place long enough to take them together. Besides, Bert's clean shirt glistened so in the snap I shot of him alone that the photo got lightstruck.

I tried awfully hard to get a panorma picture of Leonard Liebling, Pitts Sanborn, Lawrence Gilman, W. J. Henderson and Olin Downes. But it was no go. Although their seats are close together on the same aisle, the picture I took doesn't show Henderson at all. I think he's there somewhere near Pitts' waistcoat but I'm not sure.

When I went up to the Lounge I nearly got torn asunder. I've never seen so much pushing and shoving anywhere outside of a meeting of Democratic office-seekers. Fortunately I edged in just behind Josie Vila, so I was able to protect my hired camera. There wasn't any use in taking Josie's picture. I tried but she wouldn't focus.

However, I got a swell snap of Libbie Miller, Edith Prelick, her brother and her sister at a little white table drinking. I might have printed that, only Libbie coughed just as I clicked and her head came out double.

Then I discovered Marion Telva at another table with Sturani and several other celebrities. Just as I was going to get them, Jack Salter spilled some whiskey down my back and by the time I had saved my camera those people had gone downstairs.

I found Emanuel List walking around with a plug hat, and I got a great picture of him. The only trouble with it is that it's a back position, and List looks more like a pillar than a man.

Every place I went snooping I ran into Nino Martini, but when I got my camera adjusted I never could find him. I looked behind Howard Potter once, but he wasn't there. I thought I saw his head over Gladys Axman's shoulder, but it turned out to be Flora Bauer. Tough luck, because Nino would have been a good subject.

I was overjoyed when I found Geraldine Farrar, but in the rush of photographers trying to take her picture my camera was smashed and I lost my pants. If it hadn't been that Earle Lewis saved me and his nice wife covered my deficiency with her voluminous skirts I'd be in court now. As it is, I got a hundred rotten pictures and will have to pay the cost of a broken camera.

* * *

You know, children, I'm a clever boy—that is, occasionally. Modestly, I shall say *very* occasionally. Although sometimes I'm much cleverer than I think I am.

My most recent cleverness was when I smuggled into the service elevator at a certain building on Park Avenue and persuaded the lift lad to take me to the twenty-second floor. There I lowered myself down the big chimney stack—just like Santa Claus—to the fireplace in Jascha Heifetz's drawing-room, where the auction of mementos contributed by eminent personages for the Musicians' Emergency Aid was taking place.

As I arrived with a bump on the hearth, slightly besmirched *a la* the proverbial chimney sweep, I heard the cultured, stentorian voice of my buddy, Albert Spalding, pleading with the seven hundred mink-coated ladies of the Four Hundred (how's that for Einstein mathematics) to bid on a Lotte Lehmann crystal necklace.

"Here is a necklace that has encircled the fair neck of one of the most famous songstresses of our time," said he. "You cannot buy anything that is more valuable. Do I hear twenty-five dollars?"

"Five dollars," said a lady in a broadtail wrap.

"Five dollars?" was Mr. Spalding's incredulous answer. "We must start this necklace at twenty-five. Do I hear twenty-five?"

"Twenty-five," said the same lady. And she finally bought it for more than twice that sum.

So on and so on did the auction go. Mrs. Vincent Astor arrived and bid on practically everything that was put on the block. The bidding became more animated and before I crawled up the chimney again, a goodly sum had been realized for the indigent musicians.

One thing that amused me was the fact that Albert tried to get the few men who were present to bid on the objects. Little did he know that all except Prince Sergei Obolensky and one or two other humans such as Francis Perkins and Isidor Achron were detectives and photographers.

PHYSICIAN (*to music-loving neighbor*): *"Man, if I had YOUR practise, I'd be the richest doctor in town."*

Julian Fuhs Returns

Julian Fuhs, conductor, has returned to this country after a ten years' absence, during which he played in leading cities of Europe. He also has made many recordings with his orchestra.

Foreign News in Brief

Copeau to Stage Drama at Florence Festival

FLORENCE.—Jacques Coupeau has been in Florence to arrange for the open-air production of Rino Alessi's historic play, Savanarola, which will form a feature of the Florence Festival next spring.

The performance will take place in Piazza della Signoria. The audience will occupy a semi-circle of raised tiers of seats erected between the Neptune fountain and the outer —southwest corner—of the Loggia dei Lanzi. The stage will occupy the space between the Palazzo Vecchio, the Loggia dei Lanzi and the amphitheatre for the public and will have a frontage of fifty metres (163 feet). Within this area will be disposed the platforms for the different scenes in which the actors will appear and the crowds representing the public life of the city in the fifteenth century. The chorus and orchestra will find place under the Loggia dei Lanzi; the former in sight of the audience and the latter hidden. Behind the amphitheatre for spectators will be erected three tall towers for the flood-lights necessary to illuminate the scenes. R. P.

Knappertsbusch to Retain Munich Post

MUNICH.—Although it has been rumored that Prof. Hans Knappertsbusch, musical director of the Bavarian State Opera, would follow the example of Dr. Wilhelm Furtwängler and resign his post, official announcement on December 19 stated that Prof. Knappertsbusch would remain in office. According to the statement, the latter enjoys the full confidence of the Bavarian Ministry of Culture. R. P.

OBITUARY

Francis Planté

MONT DE MARSAN, FRANCE.—Francis Planté, eminent French pianist, died at his home here on December 19 at the age of ninety-five. M. Planté was born in Orthez, in Basses Pyrences, March 2, 1839. His remarkable gifts were apparent from the time he was four years old and at the age of seven he gave his first public concert. Saint-Saëns, another child prodigy of the time, used to play the piano with him, and the two became lifelong friends.

He entered the piano class of Marmontel at the Paris Conservatoire and after only seven months' study won the first prize in this instrument at eleven. He was immediately chosen by Alard and Franchomme as pianist in their trio programs. In 1853 he also studied harmony under Bazin. He then went into retirement for intensive study, 1855-1872, and when he reappeared it was as a pianist of the first rank, winning a high reputation in England and on the Continent.

Planté was the intimate of many famous musicians of his time, including Rossini, Liszt, Wagner and Gounod. After he retired from public life about 1900, he led the existence of a country gentleman at Mont De Marsan, but returned in 1915 to give some concerts in Paris, screened from the audience. I. S.

Felix F. Leifels

LARCHMONT, N. Y.—Felix F. Leifels, for seventeen years manager of the New York Philharmonic Orchestra, died here on December 22 at the age of seventy-three years. Mr. Leifels was born in New York, a son of the late Felix B. Leifels, violinist, who also played in the New York orchestra. He joined the Philharmonic in 1890 as double-bass player. From 1905 until his retirement in 1922, he was its manager. He visited Europe in 1911 and brought back to this country Josef Stransky as conductor. Mr. Leifels is survived by his widow and a daughter, Mrs. R. H. Goffe, Jr., of this city.

Hubbard Hutchinson

Hubbard Hutchinson, assistant music critic of the New York Times since 1931, died in St. Luke's Hospital, New York, of leukemia on Christmas Day. Mr. Hutchinson was thirty-seven years old, and a graduate of Williams College. He had studied in Europe and with Ernest Bloch in Cleveland. In addition to publishing a novel and a book of Italian stories, he had composed songs. He is survived by his mother.

Coffee Houses in Musical History

(Continued from page 6)

reer. At the Zwei Tauben the elder Strauss' Tauberl Wälzer was composed and played for the first time. Of even greater historical interest is the café Strausslein (long since extinct) where Richard Wagner heard the senior Johann Strauss perform. It was in 1842, when Wagner (in his nineteenth year and with Valhalla and Wotan yet undreamed by him) visited the Strausslein and was deeply stirred by Strauss' music and conducting.

"I shall never forget," he wrote subsequently,[3] "the passions bordering upon mad fury with which the wonderful Johann Strauss conducted. This *Daemon* of the ancient Viennese folk spirit trembled at the beginning of a new waltz like a python preparing to spring, and it was more the ecstasy produced by the music than the drinks among the enchanted audience that stimulated that magical first violin into almost dangerous flights."

The café figured prominently also in the life of the younger Johann Strauss—the son—composer of the Blue Danube. Dommayer's Casino in Heitzing was of importance because—on the evening of October 15, 1884—Johann Strauss, the son, made his début there; and by performing the music of Lanner, of his father, and his own abortive efforts, emphatically stamped himself as one of the most magnetic of Vienna's *Kapellmeisters*.

The Zögernitz and the Grünen Tor cafés are of interest because here Johann Strauss introduced his immortal waltzes to the world, including the Blue Danube, Tales from Vienna Woods, Wine, Woman and Song and Artist's Life. The Goldnen Lamm on Taborstrasse is of musical significance because here Strauss came to spend the late hours of night with Jacques Offenbach, during the carnival of 1864, and it was here also that Offenbach induced Strauss to turn his pen towards the composition of operettas. It is possible that were it not for those conversations in the Goldnen Lamm we might today not possess a Fledermaus or a Zigeunerbaron.

It can therefore be seen that the cafés have played no small rôle in musical history. Which immediately brings up an interesting question. Now that the café is entering American life, and is asserting itself strongly in our daily routine, will it influence and affect American composers, and help their music to reach performance in the concerts of tomorrow?

Welcome, the American café, if it could succeed in duplicating the mellow atmosphere of its Vienna forerunners, and be the scene for the origin and inspiration of some American music destined to immortality.

[3] Mein Leben by Richard Wagner, Vol. I.

Musicales

Columbia University Chorus Led by Dr. Walter Henry Hall

The University Chorus of Columbia University (Dr. Walter Henry Hall, conductor) were heard in concert at the Riverside Church, New York, on December 17, offering selections from Elgar's King Olaf and Christmas numbers from Handel's Messiah. The assisting artists were Ruth Shaffner, soprano, Millicent Russell, contralto, Franz Trefzger, tenor, and Norman Jolliffe, bass. Charles H. Doersam was organist and F. Lorenz Smith, concertmaster of the orchestra. Two excerpts from the Elgar score were given—the Challenge of Thor, and the Epilogue. This was a highly dramatic portion of the program., and the full strength of the war god's defiance and the acceptance and victory of Christianity were brought out under Dr. Hall's vigorous and musicianly guidance. The familiar passages of the Handel work had reverent and spirited performance. The chorus, trained by a leader of long experience and mastery of his art, sang with noble tone and notable command of dynamics and interpretative shading. Miss Shaffner revealed anew her beauties of voice and expression; Miss Russell gave generously of her vocal and temperamental endowments; Mr. Trefzger scored for able projection of the tenor passages; and Mr. Jolliffe's rich and sonorous tones brought forth all the effectiveness of his solos. The church was filled to capacity. M. L. S.

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La Forge Artist-Pupils Presented

Frank La Forge presented a group of his artist-pupils in an operatic concert at the Brooklyn (N. Y.) Academy of Music on December 17. The concert was one of the Enjoyment of Music Series given by Olin Downes. The program opened with Emma Otero, coloratura soprano, and the ensemble, consisting of thirty-six solo voices, singing the Care compagne from La Sonnambula. Miss Otero's beautiful voice was heard to advantage in this number and she had opportunity to display her artistry and depth of musical feeling. The ensemble gave her good support. The next number was the duet from La Favorita, sung by Elizabeth Andres, contralto, and Harrington van Hoesen, baritone. These two rich voices blended perfectly in this number. Then came the famous trio from Faust by Mabel Miller Downs, Santo DiPrimio and Mr. van Hoesen. Miss Downs displayed a clearness and beauty of tone that won her immediate favor. Mr. DiPrimio's powerful tenor gave much pleasure, and the three voices together in the ending were highly effective.

The Habanera from Carmen came next with Clemence Gifford and the ensemble. Miss Gifford revealed a contralto of opulence and a temperament suited to this number, and the ensemble achieved notable effects. The quintet from Wagner's Meistersinger was then sung by the Misses Downs and Andres, and Messrs. Robert Simmons, Ellsworth Bell and van Hoesen.

After a short intermission the program was resumed and the sextet from Lucia di Lammermoor was sung by Misses Otero and Andres, and Messrs. DiPrimio, Bell, van Hoesen and John Lombardi. Miss Downs and Mr. Simmons next sang the "letter duet" from Manon. The two voices, both of pleasing quality, blended exquisitely. The quartet from Rigoletto was then sung by the Misses Otero and Andres, and Messrs. DiPrimio and van Hoesen. Again the ensemble was skillful and the blend of the voices unusual. The concluding number was the Prayer from Cavalleria Rusticana, with incidental solo effectively sung by Julia Adams. The ensemble was excellent in this number and their work spoke highly for their teacher and conductor, Frank La Forge. Mr. La Forge, Virginia Duffey, Beryl Blanch and Cornelius Van Rees played the accompaniments and added to the success of the program. For an encore the ensemble sang the waltz from Faust with solos by the Misses Downs and Gifford, and Messrs. van Hoesen and Edouard Grobé. All performed their parts with artistry. Mr. Downes gave his usual interesting and instructive remarks between the numbers. E. B.

* * *

Gaudenzi Singers Appear

The cocktail hour on December 16 found a distinguished group of friends at the studio in New York of Edith M. Gaudenzi. Zest was added to the convivial atmosphere by the fact that almost without exception the artist-pupils scheduled to take part in the program were having to "go on" either as they left or as they came from public performances and rehearsals.

Gloria La Vey, of the NBC networks, opened the program with one of her two groups of songs. She had to leave early for the first in a series of broadcasts of the American Radiator program, but returned later to sing a closing group for people who stayed on for the privilege of hearing her. She interpreted songs by Tschaikowsky and of Cimara with that rich, brilliant lyric voice of wide range and warm temperament so familiar to radio fans. A trained musician from childhood, it is not difficult to understand why she is now singing on four commercial hours besides numerous sustaining spots.

The vivacious and blonde Dorothy Chapman came in between rehearsals of the Shubert's light opera repertoire company which opened in Newark, N. J., on Christmas night. She sang The Hymn to the Sun, from Coq d'Or, and the Bell Song from Lakmé. There is something arresting and thrilling about the limpid tones of her high voice, with its deliberate poise and its amazing agility; there is something warming in the constantly developing breadth of her middle tones, so pleasing in a coloratura.

So that he might leave to don make-up for his spot in Sunday Nights at Nine, Dario Shindell, young dramatic artist, presented the

EDITH M. GAUDENZI

novel number of the program, Edna St. Vincent Millay's Ballad of the Harp Weaver, which he read to music. Clair Ross was at the piano. Mr. Shindell is an eager student of tone production, that he may add new sparkle and rare innuendo to its natural quality. His audience was tense and silent during the exquisite Millay number; but it relaxed in equally positive delight when he followed it with A. P. Herbert's These Parties, spoken to Chaminade's Danse Creole. He has a rare talent and a fine drawing-room presence.

Martha Vaughn, whose other talent i sculptoring, offered a group of Swedish, German, Italian, French and English songs in a voice of directness and beauty. Her unfaltering high C was as effective whether it rang out in full splendor, or whether the mood required a restrained and dulcet pianissimo. She responded to numerous encores.

Beverly Peck accompanied the singers with musicianship and sympathy. G. N.

* * *

Milban Trio at MacDowell Club

Frederick Buldrini, violinist, Mildred Sanders, cellist, and Milton Kaye, pianist, constituting the Milban Trio, winners of the MacDowell Club Young Artists Contest, gave an evening of chamber music at the MacDowell Club, New York, on December 17. The obvious earnestness of the young people was no less evident than their technical achievement; the violinist has verve, the cellist is musical, and the pianist plays with fine spirit. Together the three were admired and applauded after three trios, Beethoven's in C minor, Brahms' in E flat and Tschaikowsky's in A minor. F. W. R.

* * *

The Dickinsons Give Candle-light Service

James Chapel at Union Theological Seminary, New York, held an overflow audience on December 17, when Helen A. Dickinson, with Dr. Dickinson at the organ, presented groups of children singing carols of various nations. The 300 burning tapers, the bright faces of the children and the listening audience provided an unusual sight. Three choirs united in the service, namely, the Chancel Choir, the Gallery Choir and the Children's Choir. Carols chosen from the Norwegian, German, Greek, Italian, Mexican, English, Scotch, Swiss and Russian were heard. Soloists included Dorothy Westra, Frances Dodge, Beulah Lindgren, Roxine Beard, Josephine Horton, Dorothy Krapata, Edna Bosser, Adeline Beyer, Marie Klebe, Maude Watts, George C. Baker, Jr., Harold Haugh, Royal Humbert and Mary Clark. David Pew, organist, and Harold Sanford, pianist, assisted. The congregation united with the choirs in four Christmas hymns and carols.

Mention must be made of Dr. Dickinson's Away in a Manger, tenor solo sung by Mr. Haugh; simple and short, it was effective because of these qualities and the sympathetic voicing of it by Mr. Haugh. F. W. R.

* * *

Jenkins-Haubiel Joint Program

The Soloists Musicale (Mrs. Cutajar, president) presented Florence Foster Jenkins, soprano, and Charles Haubiel, composer and pianist, at Sherry's, New York, on December 18. Selecting two arias and ten songs, Mrs. Jenkins began with two Brahms

(Continued on page 24)

Tibbett Recital Draws Columbus Throng

Eminent Baritone Sings to Overflowing Audience for Second Time during Year, under Auspices of Women's Music Club

COLUMBUS, O.—Outstanding in the notable list of major concert attractions given here during November and December was the recital by the American baritone Lawrence Tibbett, who made his appearance on November 26 at Memorial Hall. This is the second time in a year that he has sung under the auspices of the Women's Music Club, drawing capacity houses with stage overflows in both instances, a tribute in itself to his superb art and personal likeableness

The Tibbett program, as usual, was artistically chosen with an eye for cumulative and ever mounting interest, varied with contrasts and altogether a composition in the art of selective program-building. The artist's laudable tenets in regard to songs in English for English-speaking people were strictly adhered to, with a single exception, Verdi's Di Provenza il mar, from Traviata. Logically, the encore response was in that Latin tongue, too.

It was a great pleasure to hear German Lieder in excellent English translations.

American works, as well as foreign, were generously represented on the Tibbett program. Among the lighter items was Alice Rich's droll American Lullaby which the singer gave with indulgent irony and good humor. Tod B. Galloway's The Gypsy Trail was among these and the composer was in the audience. The venerable "Judge" had to take a bow.

Another Columbus composer whose The Death Watch has appeared on Tibbett programs this season, was likewise honored and received an ovation. Death Watch was delivered with a dramatic power which the Columbus audience will not soon forget.

Stewart Wille, whose accompaniments are always an integral part of the Tibbett successes, again provided the artistic piano framework and backgrounds for the various vocal subjects. His piano group—the familiar Brahms Rhapsodie in G minor and the delightfully unfamiliar Gardens in Spring by Walter Niemann—was greeted with applausive interest and he came back with another choice morsel of modernity, a vein in which he is particularly happy. H. G. D.

Westlake Fortnightly Musicale

The December 19 fortnightly musicale in the course instituted by Dr. A. Verne Westlake found Aeolian Hall, New York, crowded. Hugo Troetschel, organist, played Bach's toccata and fugue in D minor with mastery. Further fine effects were brought out in a Guilmant sonata. Abe Rosen, harpist, gave unusual demonstration in playing a theme and variations (Haydn) and Rondeau (Bach). Meyer Rosen showed his ability in Arabesque (Debussy) and toccata (Loeillet). Max Rosen performed La Source (Hasselmans) with ease, and the brothers united in an arrangement of Brahms' waltz in A flat, and La Follette (Hasselmans). The trio proved one of the highlights of the program. All the brothers have won Philharmonic scholarships, studying under Djina Ostrowska.

Leopoldo Gutierrez, baritone, sang Neapolitan and Gypsy airs, and closed with the Prologue from Pagliacci, showing his full-toned, rich voice. Irene Hampton ably accompanied him at the piano. Hortense Yule of the Westlake Studio showed tone quality, broad dynamic range and understanding in three piano pieces, Delphic Dance, (Debussy), Berceuse Triste (Casella) and Canzone et Tarantella (Liszt.) It was a sparkling performance, for she has poise and interpretative ability.

Franklin W. Robinson made a plea for a Useful Theory of Music, asking that listeners realize that music comes from the Infinite and that listening be developed along intellectual lines, with reverent appreciation. F. W. R.

La Argentina Schedules Third New York Appearance

La Argentina gave her second program of Spanish dances at Town Hall, New York, on December 27 and is to appear there in a third, December 29. After this she will again go on tour, visiting Boston, Worcester, Providence, New Haven, Philadelphia, Saginaw and Lynchburg.

Tokyo Hearers Warmly Support Chamber Music and Symphony

Octet Ensemble Applauded—Japanese Homage to Strauss—American Musicians Appear—Feuermann's Art Stirs—Music Week in Japan—Nobleman Orchestrates Moussorgsky

TOKYO, JAPAN.—Robert Pollak, formerly a member of the Buxbaum Quartet of Vienna and later a member of the San Francisco Quartet, joined the staff of the Tokyo Academy of Music four years ago. Here he has been propagating the idea of chamber music and three years ago organized the Society of Friends of Chamber Music in Japan.

On several occasions we have heard results of his efforts along this line, but quite recently had the joy of an entire program given by his string octet, Pollak himself leading as first violinist. Y. Kurosawa, T. Inouye and K. Otsuka were the other violinists; J. Okada and T. Otsuka, violas; and the cello parts were played by Y. Sakai and K. Moriguchi, all of whom are members of the Tokyo Academy.

They performed Mendelssohn's string octet and the octet in A major by Svendsen. Both numbers were done extremely well, showing careful preparation such as one expects in anything Pollak does. The concert hall was filled with an appreciative and even enthusiastic audience.

STRAUSS' BIRTHDAY HONORED

The Tokyo Academy of Music orchestra and chorus gave a program on October 31 that for difficulties and magnitude has never been equalled in the history of Western music in Japan. It was held at this particular time to honor the world's delegates to the International Red Cross convention held in Tokyo, and in honor of Richard Strauss' seventieth birthday. Only compositions by that composer were played, the tone poem Also Sprach Zarathustra, the Alpine Symphony. Between those two numbers, Der Abend and Hymn (two anthems for sixteen-part chorus *a cappella*) were sung. Praise is certainly due the orchestra and chorus for the efficient manner of presentation in these works.

Pollak was the violinist for the solo parts in Zarathustra. However, to Klaus Pringsheim, professor at the Academy, is due chief honor for such a stupendous program, prepared during many months of rehearsals. Especially noteworthy was the fact that he conducted the Zarathustra without using a score.

JAPANESE PIANIST PLAYS

A young pianist created a near-sensation on November 5. She is Sonoko Inouye, a demure young lady of eighteen, who made her second appearance in Tokyo with the New Symphony Orchestra under the baton of Viscount Konoe. Miss Inouye gave the Emperor piano concerto by Beethoven. She did it in a musicianly manner, and with authority and ample technic. Her *bravura* and pianissimo passages were all clean and clear-cut, not a blurred note. She has stage presence, poise, and certainly promises a brilliant future.

She was a pupil from early childhood of Mme. Todorovitch, a graduate of the Vienna Conservatory, who for many years has been a well-known teacher in Tokyo. When thirteen years old Miss Inouye went to the Vienna Conservatory and studied under Weingarten, receiving her diploma last year. She has also received instruction from Friedman and Kreutzer.

The orchestra opened the program with the Leonore Overture (Beethoven) and closed with the third symphony by the same composer. The orchestra performed splendidly, but it was evident from the applause that Miss Inouye was the chief attraction of the evening.

AMERICAN ARTISTS HEARD

Josef Lampkin, an American violinist, made his first appearance in Japan on November 9 at one of the many Tokyo concert halls. Leisurely touring with his mother, arriving here unannounced and unheralded, his initial appearance was a real surprise and an equally real success. He has studied under such masters as Auer, Vecsey, Flesch and Hubay. He has played in Berlin, London, Budapest, and in 1929 appeared in his home-town, San Francisco, with the orchestra there. He is due for two more concerts in Tokyo and one in Yokohama.

Lampkin is an artist and more than delighted us with his first program, consisting of numbers by Vitali, Vieuxtemps, Bloch, Rimsky-Korsakoff, Zsolt, Vecsey, Falla-Kreisler and Paganini. Tokyo is anxious for Lampkin's next appearance. Max Janowsky was the capable accompanist.

Claude Lapham, pianist and composer, appeared here recently, performing a new piano sonata of his own. It is one of the very few serious works of any length composed on Japanese themes. In the first movement, Andantino alla Ondo Japonesa (dance Japanese), he has followed very closely the syncopated rhythms of the folk dance popular in Japan during the annual religious festivals at the shrines. *Andante piangendo* embodies the slow, sweet popular melodies common in Japan during the last few years. The last movement is a fascinating work, because while using a native theme it has been given only semi-Japanese treatment and is mostly worked out in Western tonal manner.

Mr. Lapham is the composer also of Sakura (Cherry), an opera, in which all the characters are Japanese. He has completed a symphony on Japanese themes and it is understood it will be performed later in the season by the New Symphony Orchestra.

FEUERMANN'S CELLO ART

Emanuel Feuermann gave his farewell cello concert with the New Symphony Orchestra (Fritz Kitzinger, conductor) on November 14, prior to his departure for concerts in America. Kitzinger, Feuermann's accompanist, has been a sub-conductor under Otto Klemperer with the Berlin State Opera, and also opera leader at Chemnitz. He knows how to get effective tonal results and the orchestra responded splendidly.

The program was made up of Weber's overture to Der Freischütz, and Haydn's and Schumann's cello concertos. With Kitzinger at the piano Feuermann contributed also numbers by Bloch, Granados, Dvorak and Sarasate. This last brilliant piece (Zigeunerweisen, originally for violin) was done magnificently and the artist had to respond to many curtain calls and at last with an encore. Not anything one might write could give an adequate account of Feuermann's art. He must be heard, for he is superb.

MUSIC WEEK IN JAPAN

During the week November 10 to 16, under the auspices of the Japan Musical Education Association, Japan National Musical Federation and other kindred societies (of which there are a large number), a Music Week was held in Tokyo, with minor activities conducted throughout all centres of Japan. There was a "music parade," concerts of varying degrees of merit, phonograph concerts of the classics, song-fests in the primary schools, and various oratorical meetings. It is evident that Western music is a very important part of the cultural life of Japan.

Three years ago the Jiji Shimpo (Tokyo's newspaper) inaugurated a Music Concours to encourage young Japanese musicians. This autumn 145 budding talents were heard, and after the eliminations eight were chosen for further auditions. From these eight came three winners, Miss Watanabe for piano (pupil of Prof. Leo Sirota); Miss Nagato, vocalist (a student at the Tokyo Academy, where she is a pupil of Maria Toll), and Mr. Naotada Yamamoto won first place in composition with his work, The Age of Youth. He is a teacher in the Tokyo Higher School of Music, and has studied composition under Viscount Konoe, conductor of the New Symphony Orchestra. In 1925 he graduated from the Academy of Music in Leipsic, and has devoted himself to composing and teaching composition since his return from Germany.

NOBLEMAN AS ORCHESTRATOR

The New Symphony Orchestra offered a concert on November 21, under the baton of Nicolai Schifferblatt, with Alexandre Moguilewsky, violin soloist. Schifferblatt, a Russian, was conductor of the Volks Opera House of Leningrad (Petrograd) until 1923. He came to Japan nine years ago as guest conductor, but for the last five years has been at the head of the Japan Broadcasting Orchestra. Moguilewsky was for many years (until 1921) professor at the Moscow Conservatory. Next he concertized everywhere in Europe. For the past few years he has been professor at the Musashino Music Academy, Tokyo. Both these artists left Russia owing to conditions there.

The program opened with the Pathétique Symphony (Tschaikowsky), played in a moving way but slightly marred by the brasses which have always been the weak point in this organization. Moguilewsky appeared as violin soloist in the Symphonie Espagnole (Lalo) and gave a performance of much temperament and fire.

The closing number was the Pictures at an Exhibition by Moussorgsky, arranged for orchestra by Viscount Konoye. He has made a truly impressionistic, colorful version, differing greatly from that of Ravel, and sometimes suggesting Stravinsky. Schifferblatt's warm-blooded conducting helped to win a stirring ovation for the composition. This concert was no doubt the most popular and most effective given this season by the orchestra.

I. J. FISHER.

Lea Luboshutz Postpones Recital

On account of an important event scheduled to be held for the benefit of unemployed musicians on the same evening as Lea Luboshutz' New York concert, she has decided to postpone it and will give her violin recital at Carnegie Hall on January 25, instead of on January 6.

Mme. Luboshutz is the possessor of the Stradivarius violin called The Nightingale (Le Rossignol), which she will use on this occasion.

She will play J. S. Bach's sonata in E, concerto (Prokofieff), the Chausson Poème, and pieces by Kreisler, Chopin-Kochanski and Szymanowski.

John C. Wilcox Finds Growing Response to Voice Teaching Clinics

John C. Wilcox of Chicago, who is this season holding clinics for voice teachers and singers in various cities, arrived in New York recently to attend a meeting of the American Academy of Teachers of Singing and spend a fortnight renewing old friendships in professional circles.

JOHN C. WILCOX

Mr. Wilcox' intimate contacts with teachers and directors of music schools in the cities that he visits qualifies him as a well-informed reporter of contemporary conditions, and his observations make him optimistic.

"In Chicago, Denver, Oklahoma City, Tulsa and Enid, which cities I have contacted professionally since the beginning of the current musical season, both music schools and private teachers report an increased enrollment of students over last season," said Mr. Wilcox to a Musical Courier interviewer. "True, the business of music teaching is not yet back to normal, if the volume of pre-depression days is understood to be the standard of comparison; but I have yet to talk to a single teacher or music school executive in the cities named who did not report an increase of from fifteen to thirty per cent. as compared to the same early season period of last year. And I found a very general belief that the darkest days lie behind and that a steady improvement may reasonably be anticipated during the months to come. There are obviously still scores of young people in every community who have the urge to study music but are financially unable to gratify that urge. It will require some time yet for the proceeds from increased business activity to percolate throughout the mass population, and provide the means for music education to all aspiring young people, but a trickle has started and the stream will follow. It is good, at least, to observe that teachers and school executives who have been desperately fighting for existence during the past few years are so heartened by even the slight current improvement that they face the future with renewed courage."

Mr. Wilcox reports a gratifying response to the opportunity for stimulative study that is offered to resident teachers and singers through his visits to the various cities in his itinerary. "In each community I find young singers with fine voices who are eager for larger study opportunities, and earnest teachers who welcome every new idea to vitalize their work," he said.

After attending the Milwaukee, Wis., convention of the M.T.N.A., Mr. and Mrs. Wilcox will go to San Antonio, Tex., for a five weeks' term.

R.

Mana-Zucca Works Used on Radio

During a recent week the radio audience had opportunity to hear Mana-Zucca's songs broadcast, including Rosa Ponselle, singing Big Brown Bear; John Charles Thomas, Nichavo; John Pane-Gasser, I Love Life; Bill Hawkins, I Love Life; Franz Imhof, Waiting, I Love Life, and Nichavo; Bruce Dougherty, Waiting; Greta C. Borg, Waiting, and I Love Life; James Wilkinson, I Love Life; Ivy Dale, Behold 'Tis Dawn; Dora Miller, I Love Life, and Love, You Are My Keeper; Esther Hawthorne, Fluttering Birds, and Sleep, My Darling.

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San Carlo Opera Series Prospers In Winnipeg

Week of Lyric Performances Draws 30,000 Auditors—Concert Roster Brings Appearances by Rachmaninoff, John Goss and Bernice Claire

WINNIPEG, CAN.—An eager crowd was present to greet the San Carlo Opera Company when it opened a week's engagement. A decade has passed since this company came to Winnipeg and in the meantime there has been no grand opera locally. As a consequence about 30,000 opera-hungry citizens flocked joyfully to the Auditorium during the week. Beginning with Aida there followed Faust, Hänsel and Gretel, Cavalleria Rusticana, Pagliacci, Carmen, Lohengrin, Madam Butterfly and Trovatore.

Fortune Gallo's managerial astuteness in offering these operas at almost bargain prices was well received and equally well rewarded by a numerous public, many of whom in the junior group seized the opportunity of attending grand opera for the first time in their lives. At every performance the orchestra, augmented by a few local musicians, was ably led by Carlo Peroni who won the favor of all by his consummate skill. Fred M. Gee, well known as Celebrity Concert director here, managed the ticket selling campaign with customary skill and with such marked success that there is evidently all the encouragement necessary to induce this opera company to return at more regular intervals.

Sponsored by the Winnipeg Kinsmen's Club, Bernice Claire, American soprano, sang to a large and appreciative audience at the Auditorium. During the whole of this recital there was no lack of happy moments, the pleasure of the evening being accented by the efficient and perfectly memorized accompaniments played by Esther Lundell, who also contributed two groups of solos.

RECITAL EVENTS DELIGHT

That Winnipeg citizens are not allowing economic drawbacks to prevent them from patronizing recitals by eminent artists of the pianistic world was recently proved. Rachmaninoff was the magnet who drew a capacity crowd to the Auditorium on this occasion. He enchanted his hearers with the Mozart D major sonata and continued with the Chopin B flat minor, played with much grace and virtuosity.

John Goss, English baritone, returned here on November 29 as assisting artist at a concert given by the Winnipeg Male Voice Choir. This choir of sixty-five voices, under the musicianly discipline of Bernard Naylor, has maintained the high standard of excellence for which it is eminent, the result being fully up to the expectations of the large and friendly audience which showed hearty appreciation for the finish and competence of its work. Mr. Goss sang six of Schubert's songs from the Die Schöne Müllerin cycle, accompanied by Mr. Naylor, who, as usual, gave perfect and sympathetic support. A group of Sea Shanties was included in the program, the whole making a "good time" concert which never slipped below an artistic plane. When called for, Stanley Osborne and Chester Duncan accompanied the choir. A. C.

I See That

Raya Garbousova, young Russian cellist, will be soloist with the Philadelphia Orchestra in the Haydn D major concerto on December 30, Fritz Reiner conducting.

* * *

Elisabeth Schumann sang at the White House on December 18. Coenraad V. Bos accompanied her at the piano.

* * *

Florence Easton, opera and concert singer, along with Dame Sybil Thorndike, was guest of honor at the Dutch Treat Club on December 18, in the Hotel McAlpin, New York. Miss Easton, associated with the Metropolitan Opera for a number of years as leading Wagnerian soprano, has recently returned from England where for the past three years she has been appearing in concert and singing at Covent Garden.

* * *

On December 4 Grete Stueckgold appeared in recital for the Schola Cantorum of New York in the ballroom of the residence of Mrs. John Jacob Astor.

* * *

The chamber music series under the auspices of the People's Symphony Concerts of New York will include Barrère-Salzedo-Britt in one of their programs for flute, harp and cello on January 4 at the Washington Irving High School, New York.

* * *

On November 16 Marcel Hubert, French cellist, appeared in joint recital with Jeanne Dusseau on the Community Concert Course in Allentown, Pa.

* * *

Charles King, pianist, presented a joint recital with Rhea Massicotte in Meriden, Conn., on December 12. December 17, Mr. King played at Wesleyan University, Middletown, Conn., and on December 21 he was heard at Mt. St. Joseph College, Hartford, Conn.

* * *

With Rose Bampton, Metropolitan Opera mezzo-soprano, as the featured singer and Nathaniel Shilkret conducting the orchestra, a special Yuletide program was heard on December 22 over an NBC-WEAF network. Miss Bampton sang In the Silence of the Night and the Brahms Lullaby.

* * *

On December 30 Frances Hall and Rudolph Gruen will continue their two-piano broadcasts over WEAF with a program comprising works of Carl Beecher, Mendelssohn-Gruen, Chopin and Chopin-Maier. Miss Hall and Mr. Gruen each will be heard in a Chopin solo.

* * *

Maunder's Christmas cantata Bethlehem, sung by the Gothic Choristers, an organization of solo artists under the direction of Walter Koons, was one of the feature Christmas Eve presentations over an NBC-WEAF network on December 24.

The Mozart Sinfonietta (Wesley Sontag, conductor) began a series of three subscription concerts at Aeolian Hall, New York, on December 16. Soloists were Emily Roosevelt, Mary Ledgerwood, Theodore Fitch and Arthur Van Haelst, assisted by a choir of mixed voices.

* * *

Barbara Chalmers, soprano, offered seventeen songs in English, German and French in a recital given on December 16 at The Barbizon, New York, under the Lilian B. Barth management.

* * *

Francesca Caron, soprano, and Mario Cozzi, baritone, gave a joint recital for a charitable purpose on December 13 at Hotel Plaza, New York.

* * *

Herbert Gubelman, baritone, was heard in twenty arias and songs, with Isabel Sprigg at the piano, in Aeolian Hall, New York, on November 22.

* * *

Pauline Pierce, soprano, sings over the radio (Palm-Olive Hour), is soloist at the Bloomfield, N. J., Westminster Presbyterian Church, and is to sing in an opera to be produced this season.

* * *

Isidor Strassner, conductor, has begun rehearsals of the Roerich Master Institute Orchestra, composed of eighty players. Three concerts, with soloists, are planned for the season 1934-35.

* * *

The First Musical Adventure (Mrs. Theodore Martin Hardy, president) began its 1934-35 season with a period devoted to Italian music, performed on November 23 at International House, New York, by Josephine Antoine, soprano, Kurt Brownell, tenor, with Marian Kalayjian, pianist and commentator.

* * *

Leonie Jacoby, soprano, with Everett Tutchings, accompanist, gave a recital of fifteen songs and arias at The Barbizon, New York, on November 25, under the Barth management.

* * *

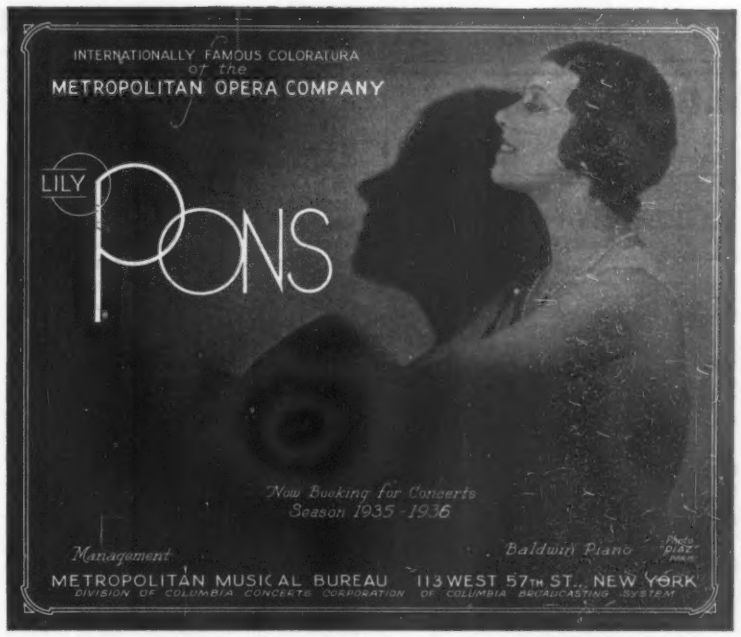
Celius Dougherty recently was accompanist for two programs in one day at Cincinnati, O. In the morning he was at the piano for Grete Stueckgold for the Matinee Musicale; in the afternoon for Margaret Halstead at the Cincinnati Woman's Club.

* * *

Victorian church music was presented by Frank Wright, organist, at Grace P. E. Church, Brooklyn, N. Y. Soloists were Elbert Viemeister, Sidney M. Polhamus, George Dale and Charles H. Van Tassel. The event was under the auspices of the A. G. O.

* * *

Louise Lincoln, coloratura soprano, gave a costume recital, with Adelaide Zardo at the piano, in the Barbizon, New York, November 18, in the series managed by Lilian B. Barth.



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Italy to Honor Bellini Centenary

(*Continued from page* 5)

Manon (Massenet), Sonnambula, Carmen, Forza del Destino, and Tosca.

The San Carlo podium will be divided between a favorite son of Naples—Franco Capuana—and Gabriele Santini, who is taking his bow in the Vesuvian city after many years at the Royal Opera, La Scala, and leading houses of Italy and the two Americas. Mule and Zandonai will conduct their own works. The artist roster comprises many well known names, such as Saraceni, Sayao, Basiola, Danise, Formichi, Gigli, Pertile and Rimini.

Impressive Bellini Observances

No announcements have yet been made as to the winter program of the Teatro Massimo, of Palermo, beyond the fact that it has been ordered to contribute to the Bellini centenary with mountings of Il Pirata and Norma, probably under Mule's baton. It will, in any event, be a short and unimportant season, since Sicily's efforts in the Bellini commemoration are to center at Catania, the composer's birthplace.

Elaborate festivities are being prepared for the centenary, both in this Sicilian city and throughout Italy. As regards the theatrical part of the fêtes in Catania itself, it consists of restorations of Beatrice di Trenda, I Capuleti e i Montecchi, Norma, and Puritani, under the direction of Gino Martinuzzi. Beatrice is to be the inaugural work. Later, the Thespis Lyric Chariot brings La Straniera, Sonnambula and Norma here.

In the meantime, the Bellini museum which has been arranged in the house where the composer was born is being added to from time to time with important donations of mementos of the Catanese Swan. The latest of these is a group of first editions of Norma, Capuleti, Beatrice, and Puritani, some containing autograph dedications of the master. With the latest municipal restorations, the Bellini house is now in its original state, and offers a worthy shrine to his memory. Even the master's spinet is here. Much other rich material illustrates the highlights of his career.

There are several interesting features in the general Italian commemoration, besides the mountings of Bellini works which, by order of the higher authorities, will be given in a dozen or more leading opera houses of the Peninsula, from San Remo to Catania. One of the more unusual of these is the preparation of a film of Catanese background, evoking the Swan's life, in which Beniamino Gigli has offered to sing some arias.

The Government is also issuing a memorial booklet in five languages, for distribution throughout the world, and a special historical and critical monograph on Bellini's art, written by Ildebrando Pizzetti. On its own initiative, the Royal Italian Academy is publishing a facsimile edition of the autograph score of Norma, while Catania is getting up a symposium, with the collaboration of leading Italian and foreign writers.

It should be added that the Government has given further stimulus to the artistic interest of the commemoration by organizing contests for the best sketches for settings to be used in the various restorations, as well as for a mural placard and a memorial cantata. Among the first provincial cities to start off the centennial are Ravenna (Norma), Reggio Emilia (idem and Sonnambula), Brescia and Mantua (idem, Puritani) all prefaced by memorial speeches.

Following the Lyrical Course

Continuing our survey of the Carnival opera season, the Teatro Petruzzelli, of Bari, offers a bill by no means negligible. A probable absolute novelty will be Flora, an opera by Umberto Balestrini, and there are to be restorations of Franco Casavola's ballet, L'Alba di Don Giovanni (first heard at the 1932 festival) and of Giordano's Siberia. Other works are Sonnambula and eight stock repertoire items. Pasquale La Rotella and Pasquale De Angelis are to alternate in the pit. The roster totals some three dozen, including Burck, Capsir, Toti, Pampanini, Galeffi, Gigli, Landi and Montesanto.

Coming up the Adriatic to the music-loving city of Trieste, the Teatro Verdi offers a short season of eight operas, but interesting for two local novelties—Stravinsky's Rossignol and Lattuada's Preziose Ridicole—as also for the conductors engaged: Hermann Scherchen, Francesco Salfi, and Vittorio Gui. All of these seasons, unless otherwise stated, will be inaugurated on the evening of time-honored tradition—December 26.

The old Teatro Regio of Parma, whose audience boasts the reputation of being the most exacting in Italy, has not withstood the brunt of several years' financial stringency, but its place in the Emilian group of houses is being taken this year by the Teatro Comunale, of Piacenza, which also enjoys a cultivated public and offers a Carnival list opening with Turandot, and continuing with Norma, Gioconda, (for the Puccini, Bellini and Ponchielli commemorations, respectively), Trovatore, Cilea's Adriana, Zandonai's Francesca, and Refice's Cecilia. Sergio Failoni will divide his conducting labors between the Budapest Opera and Piacenza. Small winter seasons will run at Brescia, Cremona and Como.

Premières and Restorations

Passing to Piedmont, the Teatro Regio, of Turin has—at last—announced its bill. The list is not a long one but has unusual distinction from the inclusion of Lodovico Rocca's Il Dibuk, the opera on the Hebraic legend of the Dybbuk which attracted such favorable attention from the critics at its Scala première last March. With this mounting, Turin has desired to pay deserving tribute to its talented young composer who is decidedly one of the outstanding promises of Italy's younger generation of writers for the lyric stage. Franco Ghione will also conduct it here.

The Bellini restorations are the usual Norma, plus I Capuleti. Fritz Busch is to direct the Wagnerian tetralogy, given for the first time complete and in Italian at Turin, also the Beethoven Missa Solemnis. The other four items are an exhumation of Boccaccio (Suppé), Gioconda, Werther and Andrea Chénier. Edoardo Vitale and Ghione share the podium wth Busch. Of these latter items, Boccaccio will enjoy an elaborate mounting and specially selected cast (Florica Cristoforeanu, protagonist), since the Italian government authorities are desirous of effecting a revaluation of comic opera, which it is dinned into our ears is a *Gloriosa tradizione italiana* and naturally includes the Dalmatian Cavaliere Francesco, who in Vienna became Franz von Suppé. The Regio season will begin January 12.

Descending to the Riviera, the program of the Teatro Carlo Felice, of Genoa, is less interesting than that of last year when Ferrari-Trecate's comic opera novelty, Le Astuzie di Bertoldo, was baptized. It is compensated in some degree by the local première of Pizzetti's Fra Gherardo. Genoa also will be regaled with the feud of the Capulets and Montagues, besides Norma, restorations of L'Italiana in Algeri and Favorita, while welcome repetitions are to be the Wolf-Ferrari Rusteghi, Francesca da Rimini and Adriana. The season of twelve operas runs from December 26 to March 17 with the conductors Edoardo Vitale, Antonio Votto, Vittorio Gui and Angelo Questa, and Mario Ghisalberti *regista*. Corrado Marchi continues as general artistic director.

Operatic Patron Passes

The Casino Municipale, of San Remo, has suffered an irreparable loss in the death of its owner and director, Gr. Uff. Luigi De Santis. He was one of the rare examples in Italy—almost unparalleled in these times—of the music patron of large resources and high artistic aims. A man of broad culture and artistic sensibility, as well as an able organizer, De Santis dreamed of making San Remo an important art centre and had already effected an excellent start twoard achieving his goal.

The lamented passing of this Macaenas will have an important bearing on future San Remo seasons, since it is not yet clear whether his successors will continue his enlightened policy. Fortunately the present season has already been contracted for and is to proceed without change. Its chief feature is the production of Mascagni's Nerone, the first such repetition to be staged after the coming Scala première. De Santis had a not inconsiderable part in assisting Mascagni in this undertaking—the composer and librettist, Targioni-Tozzetti were his guests here—and Nerone was dear to him.

There will further be an absolute operatic novelty by an Italian composer, probably Franco Casavola—the full bill has not yet been published—also Sonnambula, Tristan, Boheme, and the season of Italian Chamber Ballets which attracted such favorable attention here and in Milan the past two seasons. This company, founded by Cia Fornaroli and directed by Anita Colombo, presents Italian novelties, under Angelo Questa, of the Carlo Felice.

The opera season, starting in March, is preceded and followed, beginning in December, by the regular concert activities of the Casino. These include the resident string quartet led by Aldo Ferraresi (the Quartetto di San Remo) and a chamber orchestra of thirty players conducted by Giulio Gedda. There will also be piano recitals by Carlo Zecchi, Attilio Brugnoli, among others, as well as the usual Casino attractions in operetta, drama, and literary lectures.

Monte Carlo Offerings

Across the border at Monte Carlo, the opera season has been drastically curtailed as compared with last year. The prolonged slump in tourist trade has compelled even Louis Blanc's roulette sanctuary to cut down its pace in such expensive luxuries as "playboy opera." Instead of the former four performances weekly, there will be only two this year, consisting of nine Sunday matinees and nine Tuesday evenings. The program offers the curious spectacle of fifteen operas with only eighteen performances in all; surely not an enterprise to get rich on, considering the scarcity these days of Americans anxious to lease their superfluous metal in the gambling rooms, in compensation.

The absolute novelty at Monte this year—according to director Raoul Gunsbourg's inveterate tradition—will be a so-called Hungarian Rhapsody, in two parts and seven scenes, entitled Le Lys d'Or, music by the Magyar composer Michael Krasznay. Gunsbourg will furthermore resurrect Le Vieil Aigle, drawn from a Russian legend, which he himself set to music and brought out on this stage some two decades ago.

The repertoire works are to be Siegfried in German, directed by Franz von Hoesslin and sung by a Bayreuth Opera cast, Gluck's Orphée, Offenbach's Barbe-Bleue, Faust, Carmen, Samson, Marta (in French), Rigoletto, Mefistofele, Pagliacci, Boheme, Tosca and Butterfly (in Italian). The conductors listed are Mikhail Steiman, Marc-Cesar Scotto and Pasquale La Rotella. The roster includes Eidé Noréna, Supervia, Tapales-Ysang, Genin, Lappas, Luccioni, Thill, Autori and the American, Chadwick. The season opens on January 25 and closes April 11. This is to be supplemented by the regular season of the Monte Carlo Ballets Russes, beginning April 2, on their return from America, and by a series of light opera under René Blum, starting December 27.

Strauss Festival Held In Amsterdam

(*Continued from page* 5)

hall bore more the character of propaganda for the Moór Double Keyboard Piano than any evident desire to impress with the pianist's personal artistic capacities, which she doubtless possesses. We would either prefer judging these on an "old fashioned" instrument, or the alternative, which means hearing a repertoire composed exclusively for the duplex instrument.

Jacqueline Roussel, child cellist, who played at the Music Lyceum, charmed her hearers with a high degree of technical ability, and with a freshness entirely belonging to her tender years.

The Lener Quartet opened the series of chamber music recitals scheduled for the Concertgebouw's small hall with an all-Beethoven group, played in superior fashion.

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Music Notes From Coast to Coast

AKRON, O.—With the holidays so close, musical activities have taken a back seat in favor of Christmas shopping. The Akron Light Opera League, however, did not allow that to deter it from staging three performances of Victor Herbert's The Fortune Teller. With vast improvement noticeable, Francesco B. De Leone, director, is enthusiastically making plans for his next production, Strauss' The Chocolate Soldier. Prof. DeLeone says rehearsals for this old favorite will begin immediately.

Only last spring the league came into prominence with its first production, The Bohemian Girl. A new group gathered together to prepare for light opera performances, it did creditable work. Enthusiasm and capable direction have carried them beyond the stages of beginning, and more finish is apparent in the work of individuals and the group as a whole.

On December 16 a program of Christmas music was given at Zion Lutheran Church. This in itself was not significant, but the fact that the program was sung by 200 voices, made for an unusual and interesting evening. It is at this church that George G. Arkebauer has trained and is directing a fine *a cappella* choir, which is called upon to offer concerts throughout the year in surrounding cities.

The Ballet Russe was presented at Akron Armory recently, as one of the events on the Tuesday Musical Course this season.

Burton Garlinghouse, director of music at First Congregational Church, is preparing holiday music. One of his outstanding contributions is the annual Vesper and Candlelighting service. K. S. L.

DENVER, COLO.—The third annual pre-Thanksgiving choral festival of Denver was presented on November 28 at the City Auditorium, by a massed chorus of 400 and more than 2,000 persons attended.

This festival is made possible each year by the coöperation of the Denver Federated Music Clubs, the Music Week Association of Denver and the various choirs and choruses of the city. It was directed by Helen Olin Roberts, president of the Denver Music Clubs and also vice-president of Sigma Alpha Iota.

The chorus, composed of members of ten of the leading choral groups of Denver, was conducted by Louis H. Bowe, an outstanding choir director. The accompaniment was supplied by two pianos and the municipal organ.

Numbers by the individual choirs were given during the first half of the program. The massed chorus, during the second part, sang the Gloria from Mozart's Twelfth Mass, the Hymn of Thanksgiving, a folksong, and the Festival Te Deum of Dudley Buck.

This annual event drew widespread attention and is considered an outstanding occasion in the musical life of Denver. R. P. I.

EL PASO, TEX.—The MacDowell Club, an auxiliary of the Woman's Club of El Paso, has given many outstanding programs. Claude Herndon, assisted by William Balch and Richard Davis, presented an all-German program. Mrs. P. W. Durkee, chairman of the MacDowell Club, preceded the program with an Introductory to Contemporary German Music. The following took part: Dorothy Learmouth, Mrs. E. R. Cameron, William Balch, Orva Feeback, Richard Davis, Florence Crissey Josephene Feeback and Claude Herndon.

Martha Johnson, pianist, was presented in recital by the MacDowell Club on November 27 at the Woman's Club Auditorium. This young artist has made rapid strides in her music and promises a splendid future. Miss Johnson presented a group of compositions by Bach, Beethoven, Chopin, MacDowell, Leschetizky, Grainger and Lecuona.

The annual Christmas program of oratorio music was given by the MacDowell Club early in December, with Mrs. R. L. Holliday as chairman of the program committee assisted by Mmes. H. H. Stark, W. L. Brown, R. E. Thomason, L. E. Joses and E. E. Bomar. Rosemary Buchanan, former resident of El Paso, was guest soloist.

A Chinese program featuring a mandarin court scene was presented at the festival given by the Ways and Means Committee of the Woman's Club, with Mrs. Wylie Erdwurm, chairman, on December 14. The event was under the direction of Mrs. Warren Small and those taking part in costume were Florenc Watkins, Cleo Cobb, Mrs. Will Owen, Mary Lou Bates, Edna Louise Taylor, Jane Loomis, Harriet Morris, Edith George, Luz Villalobos, Bill Small and Richard Davis. A group of dancers from the Karma Deane Studio performed.

El Paso music teachers recently held an interesting meeting. Grace Selvidge is president of the association. F. W.

GRAND RAPIDS, MICH.—The St. Cecilia presented at Civic Auditorium as its second concert in the Master Artists Course the Metropolitan Quartet, consisting of Helen Jepson, soprano, who substituted for Grace Moore, Rose Bampton, contralto, Edward Johnson, tenor, and Richard Bonelli, baritone, with Giuseppe Bamboschek at the piano. Their numbers consisted of operatic selections and it was a thoroughly enjoyable program.

Appearing on the East Congregational Church course was Fritz Kreisler with Carl Lamson as accompanist. Artistically a satisfying concert, the highlight of the evening was the performance of César Franck's sonata for piano and violin. The violinist added a number of his own compositions and arrangements.

In its second concert the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) was assisted by the Affiliated Westminster Choir of Park Congregational Church. (C. Harold Einecke, director), which sang Parry's Blest Pair of Sirens. Merwyn Mitchell, director of instrumental music at Ottawa Hills High School, was guest conductor for one number.

St. Cecilia artist recitals have been given by Frederick Dvonch, violinist, with Mrs. J. A. Putnam accompanying, and Joseph Brinkman, pianist, teacher of piano at the University School of Music, Ann Arbor. Chairman of the violin concert was Augusta Rasch Hake and the hostesses, Mrs. H. W. Garratt and Mrs. Guy Halladay; of the piano recital, chairman, Louise Cooper Spindle, and hostesses Mrs. C. F. Antisdel and Mrs. Robert B. Gray. Mrs. Lueve Parcell arranged a morning program, the participants being Mrs. Charles S. MacDonald, soprano; Mrs. Harley C. Bertsch, harpist; William Rose, flutist; Abigail Wedgwood, and Chester Berger, pianists; Mrs. Parcell and Peter Kleynenberg, accompanists. Mrs. Arthur Hurst and Evangeline Maurits were hostesses. A members' program arranged by Marguerite Kortlander, was presented by Mr. and Mrs. Curtis Johns, baritone and contralto, accompanied by Dorothy Pelck McGraw, and a trio comprised of Donna Slootmaker, violinist; Lois Houston, cellist, and Mrs. McGraw, pianist. Mrs. Hake was chairman of a morning program given by Joan Stevens, pianist; and Dale Gilleland, baritone; Mrs. Garnet Black Wolff, accompanist; and Mrs. Maurice Quick and Mrs. Edward Chapman, hostesses. H. B. R.

HOUSTON, TEX.—Whatever musical form one would wish to enjoy has been given to the Houston public the past month. There were song recitals, musicales and the Houston Symphony Orchestra concerts.

Houston is growing along the lines of music. This was shown on December 10 when the Houston Symphony Orchestra (Frank St. Leger, conductor) gave its twentieth program. It was a concert in which a highly individual reading of Mozart's Eine kleine Nachtmusik opened the program. The Brahms piano concerto No. 1, in D minor, was interpreted by the soloist, Harrison Stevens, of Dallas. His playing was a magnificent proclamation in which he revealed the heart and soul of Brahms. Mr. Stevens' playing had serene, dramatic and poetical understanding.

The Tuesday Musical Club had its first open meeting at the Junior League on November 27. Dorothy Sandlin, soprano; Douglas Johnson, pianist, and Lucy Banks, accompanist, were the artists. Miss Sandlin has a fine voice and knows how to sing with naturalness and feeling. Mr. Johnson's numbers were given in a capable manner.

Mrs. Cyril Delevanti delighted her audience with an all-English program on December 2. Ten songs left her hearers impressed by the beauty of her enunciation, coupled with fine tone. Mrs. Delevanti was assisted by Irving Wadler, violinist, and Gladys Hillyer, pianist.

Paula von Hentke, coloratura soprano, accompanied by Katherine St. Leger, was heard in a recital called 100 Years of Music in Old Vienna at the Junior League Hall on December 4. Miss Hentke is held in high esteem for her intelligent musicianship and clarity of tone, and to have Mrs. St. Leger act as accompanist gave the recital the stamp of authentic interpretations.

The winners of the radio audition held by Mrs. John Wesley Graham were George Wilmeth, Dardley Oldhan, Eula Lee Gordon and Bertis Sims. These four singers were selected from 187 contestants. Each of the winners received a silver cup presented by the Rotary Club, the Kiwanis Club, the Salesmanship Club and the Purchasing Agents Club, the presentation being made at Station KXYZ. The singers were accompanied by four members of the Houston Symphony Orchestra, Louis De Rudder, Alexander Skanenna, E. F. Cady and Iva Carpenter. K. B. M.

WHITE PLAINS, N. Y.—An enthusiastic audience heard José Iturbi in his recital at the County Centre on December 3, the third event of the Mrs. Julian Olney series.

Herma Menth, pianist, was the soloist with the White Plains Symphony Orchestra (Louis Green, conductor) at the High School on November 27.

The Workshop Little Opera Company of Westchester County made its début on December 4, with repetitions on December 6, 13 and 15, in the Little Theatre of the County Centre. Eugene Haesner conducted a lively and commendable performance, in English, of Cavalleria Rusticana and The Secret of Suzanne. Principals included Helene Schoof, Wanda Domzella, Camillo Pagano, Edward Robinson, Sara Salvo, Gladys Mathew and Edward Lay.

Elizabeth Layman Anning, pianist, and Gladys Hill Adams, soprano, gave a delightful program for the benefit of the Bennett Music Scholarship Fund at Dyckman Hall, Scarsdale, on November 13. Mrs. Clifford R. Ewart was the accompanist.

An appreciative audience heard pupils of Marion London Milholin in a concert at the Presbyterian Church House on November 19.

Pupils of Florence Ostrander gave an all-Schubert program at her home in Scarsdale.

The Gilbert and Sullivan Society of White Plains (Joseph Allen, conductor) gave one of its zestful performances of H. M. S. Pinafore at the Rochambeau Theatre.

Antonia Brico concluded her excellent series of lecture-recitals on the symphony at the Contemporary Club on November 14.

The Parent-Teacher Association Council of White Plains sponsored a performance of Hänsel and Gretel at the Eastview School on December 12, directed by Rudolph Thomas, for the National Music League. The cast included Dorothea Flexer, Cecile Sherman, Marion Selee, John Gurney and Josephine Antoine.

Louis Dornay, tenor, assisted by Betsy Poulos, contralto, and Betty Culp, pianist, gave an interesting program, called Christmas in Holland, before Contemporary Club members and guests on December 5.

Marguerite Volavy, pianist, gave a recital at the Rochambeau School Auditorium in November. E. H.

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Winifred Parker, Contralto and Voice Teacher, Active in New York

Winifred Parker, contralto, who has appeared in oratorio, radio and concert, and maintains a New York studio, was born in Croydon, England. Miss Parker is of musical ancestry, her father being a cellist and chorister and one of those instrumental in bringing Coleridge-Taylor to recognition. Miss Parker received her early musical training in London and later studied in Toronto, Detroit and New York. She has

(Photo by Irving Chidnoff)
WINIFRED PARKER

fulfilled engagements in concert, opera, oratorio and church singing in principal cities of eastern and western Canada and also has sung in the central and western centres of the United States and in New York. As a teacher of singing, she is known for the preparation of artists for light opera and musical comedy rôles. At present she has numerous pupils appearing on stage and screen in New York and Hollywood.

Musicales

(*Continued from page* 19)

songs, Die Mainacht and Vergebliches Ständchen, sung in impeccable German, and produced an astonishing high F above high C in Una Voce (Rossini). She delivered four Spanish songs, making felicitous explanatory remarks concerning them, and closed with Vissi d' Arte (Puccini); As You Are to Me (Haubiel), the composer at the piano; Sleepy Land (Grace Leadenham Austin), the composer at the piano; Trysting Time (text by Mrs. Jenkins, music by McMoon), and The Brook (Russ), dedicated to Mrs. Jenkins. In these songs there was wide variety of subject and music, the singer concentrating on their interpretation. Nathan Price played accompaniments.

Mr. Haubiel played original piano pieces, including Four Mezzo-tints, of which The Hunt and Dragon Festival were especially effective. His Three Portraits are extremely modernistic, especially the Diabolic Caprice and the audience applauded them loud and long. F. W. R.

* * *

Washington Heights Society Sings Christmas Program

Hugh Porter conducted the Washington Heights Oratorio Society at the Academy auditorium, New York, on December 19, presenting Bach's Christmas Oratorio and carols of various nations. Solo singers were Saida Knox, Dan Gridley and Foster Miller, with Vernon De Tar, organist, and Edith Sprague, pianist. The clear and vigorous beat of the conductor piloted the combined forces through many difficulties, the chorus sang with understanding, and the soloists received much applause. F. W. R.

* * *

Amphion Singers Christmas Concert

Elsie Rogers, founder-president of the Amphions, and Harry Gilbert, conductor, with the sixty singers forming the organization, found a large audience at the Waldorf-Astoria Hotel, New York, on December 20, at the first concert of their third season. With energetic leadership comprised in the Mmes. Rogers, Gilbert, Milligan, Turner-Maley, Boice, Chase and Speaks, the society has grown in membership and importance. Arrangements by Mr. Gilbert of Norwegian male choruses by Bärreson and Bull began the concert effectively; the hearty baritone voice of Paul O'Hare was heard in the solo. Later the men sang choruses by Manton and Gnecco, William Aubin and Harvey Enders supplying incidental solos. There was good balance and enthusiasm in all their singing, with tenors capable of high C's and basses singing low C's.

The bright colored voices of the women's section were heard in Bach's Air, humming the melody expressively to a discreet accompaniment by Rafael Mertis; their singing of Peter Piper in rapid tempo was repeated. Mr. Mertis' own The Winds was excellently sung by them, with solo by Marie Ludemann. The composer-accompanist bowed his thanks for the applause. Together the mixed chorus sang Treharne's modernistic Cambrian Hills with deep feeling, and Men of Harlech at the close. A Catalonian Christmas March by Schindler and O Come, All Ye Faithful, the latter with descant (contrapuntal obbligato melody) appropriately closed the concert. It was noted that Mr. Gilbert conducted the entire program from memory.

Deep, full tones of the contraltos and bright, clear sopranos mark the tonal quality of the Amphion women singers. Sally Fiske, soprano, sang Un Bel Di with expressive power and climax, adding a waltz song. Turridu Bertotti, of the Vienna Opera, made a distinctly successful American début. His voice is powerful and commands wide nuance. Rousing applause brought a Donizetti air as encore. N. Zardo was his accompanist. F. W. R.

* * *

National School for Musical Culture Presents Recital

The National School for Musical Culture presented a number of pupils and artist-students in a solo and two-piano recital on December 16 in the concert hall of the Barbizon-Plaza, New York. Those listed to appear were: Stuart and Arthur Elkind, Betty Rosenthal, Sylvia Scheuer, Betty Alden, Evangeline Crombie, Joyce Nubel, Stuart Elkind, Vera Leggiadro, Audrey Kanter, Doris Linder, Leah Begun, Alice Stavsky, Sylvia Malin, Otto Alden, Jr., Arthur Winograd, Jack Lynn, Olga Nangeroni, Robert Waller, Henriette Bassi, Blanche Mannhart, Edna Rossum, Mildred Curtis, Ernestine Schilt, Alma Polhemus, Bithia Berman, Jesse Berman and Louise Honsinger.

Teachers represented were Louise Honsinger, Alma Polhemus, Ernestine Schilt, Margery Todd and Jesse Berman (elementary and intermediate), and Hans Barth (advanced).

Feuermann to Introduce Schönberg Cello Concerto

Arnold Schönberg's latest composition, a concerto for cello and full symphony orchestra, has been brought to this country by Emanuel Feuermann, Austrian cellist, who is making his New York début as guest artist with the New York Philharmonic-Symphony Orchestra on January 2 and 4.

Negotiations are now pending for performance of the Schönberg concerto by two major symphony orchestras during the current season. Mr. Feuermann, who worked on it with the composer for a week in Paris last summer, has pronounced it the only significant work for cello written recently.

"It was inspired by a harpsichord concerto written by Monn in 1750, but it is far too free to be called either a transcription or an arrangement," Mr. Feuermann explains. "It is wholly Schönberg but a different Schönberg from the one the world generally knows and is sometimes afraid of. It is modern without having any harsh dissonances. In fact, it is quite melodious—a delightful mixture of the old and new idiom.

"Schönberg believes it is his greatest work—of course one's youngest child is always the dearest," the cellist continued. "When I worked with him this summer I was pleasantly surprised to find him tolerance itself, allowing the artist all the freedom in the world. He amiably agreed to all the suggestions I made in regard to the cello portion, which at the start was so tremendously difficult that it appalled me. It is still the most technically complicated composition for the cello that has ever been written, producing entirely new effects and for that reason it is extremely interesting to me."

Feuermann said that the greatest problem a cellist has to face is the extremely limited repertoire, and for this reason the Schönberg work—his first for this instrument—is doubly welcome. He gives to Pablo Casals a large share of the credit for the recognition the cello has received in recent years.

At the Philharmonic concerts Mr. Feuermann is to play the Haydn concerto and he will follow this with a recital of his own in Town Hall, New York, on January 13.

New York Concert Announcements

(M) Mornings; (A) Afternoon; (E) Evening

Saturday, December 29

Guy Maier's Children's Concert, Barbizon-Plaza (M)
Lucia, Metropolitan Opera House (A)
National Orchestral Association, Ossip Gabrilowitsch, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)
Faust, Metropolitan Opera House (E)

Sunday, December 30

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rosemary Albert, soprano, Town Hall (A)
Elisabeth Schumann, soprano, Town Hall (E)
Bronislaw Hubermann, violinist, Carnegie Hall (E)
Opera concert, Metropolitan Opera House (E)

Wednesday, January 2

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Manhattan String Quartet, Town Hall (E)

Thursday, January 3

Artistic Morning, Plaza (M)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 4

Der Rosenkavalier, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Victor Chenkin, songs, Town Hall (E)
Boston Symphony Orchestra, Brooklyn Academy of Music (E)

Alton Jones Transcribes Bach Work for Two Pianos

Alton Jones, pianist, who played his own transcription of the Bach organ prelude and fugue in D minor at his Town Hall, New York, recital last season, has completed a new transcription for two pianos of the Bach organ prelude and fugue in D major. Mr. Jones and Marion Morrey will include it on a two-piano program they are giving later in the season at the McMillin Theatre, Columbia University, New York.

Samoiloff Broadcasts Works of Dr. Liebling

Lazare Samoiloff had his usual half hour broadcasting over KFAC, Los Angeles, during the week of December 2, when he featured songs by Dr. George Liebling. Samoiloff also honored the composer by giving a talk about him and his works, and Dr. Liebling responded with witty thanks. Three artist-students of Mr. Samoiloff (Bara Bach, Edith Millikan and Olga Dane) sang Liebling's Robin Redbreast, Thee and Consolation.

Studio Notes

MARCELLA GEON

Marcella Geon's New York studio was the scene on December 10 of a program by her pupils. Music of the centuries from Bach to Rimsky-Korsakoff was played, contrasting the various styles, while the song literature was represented by old English groups and modern Italian.

Miss Geon appeared in concert at The Barbizon, New York, on November 20, as accompanist and soloist. The afternoon of the same day she played for the Alabama Society at the Hotel Astor.

Marguerite Sanderman, pianist, was soloist at the St. Cecilia Club and at the Woman's Choral Club concert at Staten Island. Miss Arden Young, soprano, has been appearing at Henry Herrmann's *thé dansants* at the St. Moritz Hotel.

MUSIC-EDUCATION STUDIOS

The Music-Education Studios, New York, gave a children's program recently, beginning with the singing of Christmas carols. Ensemble numbers, violin and piano solos made up the remainder, the soloists being Emily Crandall, Daniel Demarest, Arthur Dercksen, Vivian Landey and Katharine Thayer.

Alice Craig and George Dana Younger, from the branch studio, presented two dances. The branch was also represented in a group of dances given at the Washington Heights Club, with Elizabeth Aiken at the piano. The Ecole Francaise, with music under the direction of the Music-Education Studios, gave a program on December 17,

Syracuse Enjoys Recital By John Charles Thomas

University Chorus Opens Twenty-third Season with Performance of Mendelssohn Oratorio, under Dr. Howard Lyman—Visiting Soloists Applauded

SYRACUSE, N. Y.—On December 10 John Charles Thomas appeared under the auspices of the Morning Musicals. Although Thomas was suffering from a slight cold, he had an instant success with his audience. He was recalled time and time again, and at the end of the program was generous with encores. This is the second appearance of Thomas in Syracuse, and as he is a thorough artist, he will be welcomed here again.

UNIVERSITY SINGERS APPEAR

The University Chorus opened its twenty-third season and gave its forty-sixth concert in the College of Fine Arts auditorium December 13, singing Mendelssohn's Saint Paul. The chorus has never sung better. Numbering about 200, it proved that it had been faithfully trained and rehearsed by Dr. Howard Lyman, its conductor. Although the soloists were exceptionally good, the chorus offered the best part of the performance.

Ruth Rodgers, soprano, was especially effective in the many recitatives of this oratorio. Her style of singing was evidence that had she been given a real chance in her solo work she would have made good. Alma Kitchell, contralto, with a lovely voice, was also handicapped by the fact that there was little for her to sing in the oratorio. Arthur Kraft, tenor, was perhaps the best of the soloists. Your correspondent has never heard the two tenor solos and recitatives in this oratorio sung better than Mr. Kraft delivered them. Herbert Gould, bass, was a worthy artist.

Dorothy Hubbard, soprano, and one of the six voice instructors in the College of Fine Arts, assisted by Ruth Hindon, a graduate organ student, gave an interesting recital on November 22. Miss Hubbard's voice is a lovely lyric soprano, and as she has had the best training and is truly musical, all of her numbers were sung in a really professional manner. Miss Hubbard presented a number of songs which are seldom heard, and some were absolutely new to Syracuse music audiences. Miss Hindon not only played the organ well but gave Miss Hubbard artistic support in the accompaniments.

The Syracuse University Chapel Choir of 150 voices (Earl Stout, organist and conductor) gave a special music program December 16. This chorus, one of the five choral organizations of the university, sang a difficult program of fine choral works in an artistic manner. That evening the same choir presented Howard McKinney's Christmas Mystery in the Hendricks Chapel. The combination of music, acting and lighting was exceptionally effective. Both programs were given before capacity audiences.

At the same time that the Chapel Choir was singing the Christmas Mystery, John B. Clough's choir of sixty voices at the First Baptist Church offered Handel's Messiah with local soloists. This performance also drew a capacity house and the oratorio was given in a fine manner. H. L. B.

Voorhees Chapel Choir of New Jersey College in Yuletide Songs

NEW BRUNSWICK, N. J.—A capacity audience heard the Elizabeth Rodman Voorhees Chapel Choir of New Jersey College for Women sing its annual service of Christmas Songs of Many Lands in the College Chapel on December 16, and several hundred people were turned away for lack of room. This service, in which the choir sings the Christmas carols of many countries in the original languages, has become a tradition at the college and attracts an audience from a radius of many miles. This year the choir sang in Latin, German, Russian, Polish, Swedish, Czech, Austrian dialect, Hungarian, Italian, Spanish, French, Dutch, Welsh, Gaelic and English. Its repertoire for other concerts and services throughout the school year is largely made up of the finest examples of the early polyphonic school.

The week of December 16 was an active one for the choir. In addition to the home concert, a group of forty broadcast a similar program over WOR on Monday. The entire choir (ninety-two voices) sang over WJZ and a national hook-up on December 18, gave a concert in Chatham, N. J., on the 19th, and participated in the annual Yule-log ceremony in the College Chapel on the 21st.

John Earle Newton, director of music at the college, conducts the choir. Many of the carols in their Christmas repertoire are his own arrangements for women's voices. Before coming to New Brunswick, Mr. Newton was a member of the faculty and board of examiners at Toronto Conservatory (University of Toronto). He has been director of music at New Jersey College since 1927. R. T.

Bethlehem Bach Choir Prepares Festival Programs

BETHLEHEM, PA.—The Bach Choir (Bruce Carey, conductor) resumed rehearsals the first week in October for its twenty-eighth festival, with ninety per cent. of its old membership returned. From a considerable list of new applicants, select voices were added to bring the enrollment to capacity—280 voices.

The challenge of Bach Year—this is the 250th anniversary of the Master's birth—has lifted attendance records to a new height, while an alternate gathering of the men and women are taking special coaching under Mr. Carey on Mondays.

Bach's two master works are to be presented at the next festival: the Passion according to St. Matthew on May 17, and the B Minor Mass, as heretofore, on May 18. Following a tradition established by the late Dr. J. Fred Wolle, in the Passion the words of Christ will be sung by the basses of the chorus. Eminent soloists will assist.

Chickasha, Okla., and Minneapolis to Hear Novaes

Guiomar Novaes, Brazilian pianist, will play at Oklahoma College for Women, Chickasha, Okla., on January 8. January 17, she is to give a recital in Minneapolis, Minn.

Press Comments

JOHN KELVIN

John Kelvin, Irish tenor who coaches with Esperanza Garrigue of New York, has been making radio and concert appearances. The Knickerbocker Press said of him: "Ireland must be Heaven, for tenors seem to come from there. Not content with giving John

JOHN KELVIN

McCormack, and making us a debtor, we now find ourselves gifted with John Kelvin, Irish tenor." The Detroit Mirror: "John Kelvin, Irish tenor, will begin with the care free tune, Trottin' to the Fair, and end with one of the favorites of the world: The Rosary. It will be a blessing to hear him sing that."

The Philadelphia News: "John Kelvin, the good natured Irish tenor, is heard several times a week over the radio. There's a stout heart, that puts lilt into his voice, a light hearted swing into his renditions, making him the most popular singer of his type." Irish Echo: "John Kelvin graces Irish programs on WNEW. John Kelvin, widely acclaimed by critics, is heard four nights a week over WNEW on the program sponsored by 'Barney.' The perfect technic shown by Mr. Kelvin does full justice to the beautiful Irish songs featured on the programs by this finished artist. A twenty-piece orchestra and a mighty Wurlitzer organ support Mr. Kelvin on these programs."

EDMOND MULLER

A recent arrival in New York is Edmond Müller, violinist, who comes from Ecuador, South America. He first studied with Theodore Spiering and Joseph Achron, appearing in concerts and recitals in the Waldorf-As-

EDMOND MÜLLER

toria Hotel, New York. Subsequently he was appointed professor of violin in the National Conservatory of Ecuador, resigning in June, 1934, to resume professional work in New York. Following an appearance in Ecuador, El Dia said: "The concert was memorable; the Brahms violin concerto, with the Conservatory Orchestra (Dr. Sixto M. Duvan, conductor) was brilliant, and the Joachim cadenza as played by Professor Müller, was worth the whole evening." El Comercio printed: "Müller is an excellent artist, demonstrated in yesterday's concert, which contained the Bach Chaconne; of this masterwork he made a musical poem." The same paper printed in June, 1934: "We noted his technique, and admired the surety of his bowing, especially in Bach's sonata. Following an ovation he was handed a testimonial parchment by his pupils in gratitude for his unceasing labors. His resignation leaves a void which will not be easily filled."

CARMELA PONSELLE

Carmela Ponselle recently sang the part of Amneris in Aida in Albany, N. Y. The Knickerbocker Press said: "A crowd of 7,000 persons—the largest audience ever gathered under one roof in Albany—attended the night performance of Albany's Grand Opera Festival. Carmela Ponselle, famous sister of the equally famous Rosa Ponselle, and both of the Metropolitan Opera House, was given an ovation when she appeared in Aida in the rôle of Amneris, and the entire performance was received with acclaim."

ROSE TENTONI

On December 3 Rose Tentoni was soloist with the Richmond (Va.) Symphony Orchestra. After her appearance Helen de Motte said in the News Leader: "Rose Tentoni, young Italian-American soprano, radiantly lovely in a gown of shimmering emerald green satin, electrified the audience with the complete abandon of her singing of two popular arias, Ritorna Vincitor and Un Bel Di. She has a brilliant, warm, powerful voice, which is, moreover, young and fresh, and which gives promise of worthy succession to Rosa Ponselle's, providing she does not force it or other fortuitous circumstances prevent its consistent development.

"She has great charm of person, beauty, animation and an intuitive histrionism. She is a beguiling young singer to whom the gods have given much, and she gave of that "much" to the audience last night, which rendered her an ovation, bringing as response Musetta's waltz song from La Boheme, which she repeated."

George Harris, of the Times-Dispatch, wrote: "The soloist of the evening was the soprano Rose Tentoni, who brought to our eyes charming personality and a gown of a most luscious dark green, and then to our ears great brilliance of vocal ability and a masterful style in her interpretation of arias from Aida and Madam Butterfly, with the waltz from La Boheme as an encore. A fine voice was enhanced by freedom of movement —somewhat more than is usual on the concert stage."

Miss Tentoni is a product of the Enrico Rosati studios of New York.

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Wallenstein to Conduct Concerts with Los Angeles Philharmonic

Alfred Wallenstein has been engaged by the Southern California Symphony Association to conduct the Los Angeles Philharmonic Orchestra for the pair of concerts of February 7 and 8, 1935. In order not to be absent for more than a week from his post as solo cellist of the New York Philharmonic-Symphony Orchestra, Mr. Wallenstein will fly to and from the coast.

Mr. Wallenstein is one of several who will make guest appearances in the interval while Otto Klemperer is in the East directing the Philadelphia Orchestra. Mr. Klemperer is in Los Angeles now, remains through Christmas, then returns again on February 16, to conduct for the balance of the season.

Mr. Wallenstein has conducted once previously on the coast at a Hollywood Bowl concert during the summer of 1932. He is the last of the Wallensteins, of the family of Albrecht Wenzel Eusebius von Wallenstein, Duke of Friedland, whose epic career Schiller immortalized. Alfred Wallenstein, however, is a native American, born thirty-five years ago in Chicago and reared in California.

When he was fifteen Pavlowa took him on tour with her to South America. On his return to San Francisco he approached Alfred Hertz for a position in the orchestra and obtained it. The boy stayed with the orchestra for a year, then went abroad to continue his studies under Julius Klengel.

In 1922 he was made principal of the cello section of the Chicago Symphony Orchestra. Dr. Frederick Stock, the conductor, was so impressed with the young virtuoso that he dedicated a cello concerto to him. At the personal request of Arturo Toscanini, Mr. Wallenstein left Chicago and came to New York as first cellist of the New York Philharmonic-Symphony Orchestra. In the opening concert of the 1929-30 season Mr. Wallenstein was featured in Strauss' Don Quixote.

During intervals in his work with the New York Philharmonic, Mr. Wallenstein for the past two years has been conducting his own orchestra, Sinfonietta, on the air weekly. He studied medicine, too, but gave up that career for music.

Miquelle Is Soloist with Detroit Symphony Orchestra

Georges Miquelle, cellist, was heard in Toledo, O., on November 23, playing the Lalo concerto with the Detroit Symphony Orchestra under the baton of Ossip Gabrilowitsch. The concert was held in the peristyle of the Art Institute. On November 25 Mr. Miquelle directed the afternoon concert of the Women's City Club of Detroit, when he joined with three of his colleagues in a recital of music for four cellos. The program included some pieces from a suite by Stuart Mason and a quartet by Gilbert Beaume. Mr. Miquelle is first cellist of the Detroit Symphony Orchestra.

Isadore Freed Gives New York Lectures

Isadore Freed spoke on The Rôle of Music in Piano Pedagogy in two lectures on problems of early music study which he gave at the Carl Fischer Recital Hall, New York, on December 3 and 10. He interpolated his remarks by illustrations at the piano. The works of many standard composers were invoked, and the first lecture was a discussion of rhythm vs. time; harmony vs. chords; folk-song vs. sing song, and tonality vs. key. At the second lecture he presented practical ideas on how to meet these problems in musicianship.

Alvin Rudnitsky Heard in Pottsville Recital

POTTSVILLE, PA.—Alvin Rudnitsky, violin prodigy, gave a recital here recently. The twelve-year-old boy played a program of such magnitude as one would expect from a more mature artist. Nevertheless, the style and finish of the performance were that of one many years his senior. His program consisted of a Mendelssohn concerto, Zigeunerweisen by Sarasate, Rondo Capriccioso of Saint-Saëns, Scherzo Tarantelle of Wieniawski, Tambourin Chinois, by Kreisler, Ave Maria of Schubert-Wilhelmj. He was called forth to play encores after insistent demands of the audience. David Sokoloff gave him inspiring accompaniment. Master Rudnitsky played the same program in Hightstown, N. J. R. B.

Beethoven Orchestra Makes Début in Bethlehem, Pa.

BETHLEHEM, PA.—The Beethoven Symphony Orchestra, of which Herbert Fiss of New York is conductor, made its début in Liberty High School Auditorium on November 25. An all-Beethoven program was given, with Ruth Becker Myers soloist in the piano concerto in C minor, op. 37. The opening number was the Egmont Overture; then followed the concerto, and, in conclusion, the symphony No. 1 in C minor. This organization has unity and tonal cohesion and carries out with alacrity the intent of its musicianly conductor. Mrs. Myers scored for her artistic keyboard performance and received cordial applause. The audience, one of 600, was warmly appreciative of the merits of the new orchestra, and requests have been received for another such concert in the near future. The officers of the organization are: Charles R. Hagey, president; Albert Langensiepen, treasurer; and John J. Harte, secretary. K. R.

Hazel Gruppe's Career

Hazel Gruppe, American pianist, a native of Rochester, N. Y., found her first music teacher in her father, who was a violinist. She won a scholarship at the Institute of Musical Art, New York, and continued her studies there with Alf Klingenberg. During this period she appeared in frequent public recitals. She was graduated from the institute and found her next teacher in Hans Ebell of Boston, at the same time going on with her concert engagements. In Paris she worked with Isidor Philipp. Then followed appearances in concert and recital on the Continent, and, after returning to America, she toured extensively as a soloist and with ensembles. As harpsichordist Miss Gruppe appeared in the Beggar's Opera production which made a transcontinental tour in 1928.

Carmela Ponselle Sings at Albany Opera Festival

Carmela Ponselle sang the rôle ofAmneris in the production of Aida which took place on November 29 in the Grand Opera Festival in Albany, N. Y., sponsored by the Knickerbocker Press and the Albany Evening News. Miss Ponselle will sing a return engagement there the last of February in the title rôle of Carmen.

Goldsand to Open American Tour at Ogden, Utah

Robert Goldsand, Viennese pianist, will open his American concert tour in Ogden, Utah, on January 7. He plays in the Pacific Northwest and California in early January and appears in Pennsylvania and New England later in the month. Mr. Goldsand is to arrive from Europe, December 31, on the SS. Volendam.

New Building for Drake University

DES MOINES, IA.—Drake University has received a gift of a new home for its College of Fine Arts. This is Salisbury Place, presented to the university by Mr. and Mrs. Carl Weeks. The mansion is in sixteenth century style. The beams in the great hall came from Salisbury, England. In the common room is a pipe organ, the console of which is made of old sixteenth century oak. The house is surrounded by a formal garden and extensive grounds. The university is starting at once on a campaign to endow Salisbury Place, and hopes to occupy the property in a year or two.

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ROSE BAMPTON, DAN GRIDLEY and JULIUS HUEHN

have been reëngaged for the Bach Festival at Bethlehem, Pa., on May 17 and 18. Bach's Passion According to St. Matthew will be performed the first day and on Saturday afternoon and evening the entire B Minor Mass is to be sung as usual. (Bampton photo by Petersen.)

GEORGE A. WEDGE,

director of the Juilliard Summer School, New York, will begin his fourth season in that capacity next summer. The session is to be held from July 8 to August 16.

MARIA KURENKO and MICHEL STEIMAN

in Barcelona, Spain, recently, when the Russian soprano was there on a concert tour, and the conductor, just returned from America and appearances at the Hippodrome, New York, was conducting opera at the Liceo, Barcelona.

ABRAM KAROL,

young American violinist, has played this season in a number of musicales. He has been engaged to appear as soloist with the Allentown, Pa., Civic Orchestra.

KARL KRUEGER,

conductor of the Kansas City Symphony Orchestra, directed the General Motors Symphony Orchestra over the NBC network on December 16. Josef Lhevinne was the soloist.

JACQUELINE SALOMONS,

French violinist, will give her New York recital on April 9 in Town Hall.

THE DINNER OF THE N. A. O. AND A. G. O.,

the two organizations of American organists, held at Schrafft's, New York, on December 10. In the group are Senator Richards, first vice-president, N.A.O.; Frank Sealy, past warden, A.G.O.; Frank Wright, Pietro Yon, Samuel A. Baldwin, Morris W. Watkins, chairman of the program committee; Jane Whittemore (who wrote limericks for the occasion); Arabella Cole, James W. Bleecker, Marion Janet Clayton, Willard Irving Nevins, George William Volkel, Herbert S. Sammond, Duncan McKenzie, Helen Reichard, Rollo Maitland, Pearl Hang, Frank E. Ward, Lillian Carpenter, Russell S. Gilbert, Kate E. Fox, Ralph A. Harris, S. Lewis Elmer, F. W. Riesberg, Norman Coke-Jephcott, A. E. Weedon, Charles Davis, H. W. Gray, Seth Bingham, Edmund Jaques and many others. At the head table, left to right, are Dr. Frederick W. Schlieder, past president, N.A.O.; Dr. T. Tertius Noble, past president, N.A.O.; Mrs. Mark Andrews; Dr. J. Christopher Marks, past president, N.A.O.; Dr. Tali Essen Morgan, founder of N.A.O.; Dr. William C. Carl, president of N.A.O.; Charles Henry Doersam, warden of A.G.O.; Mark Andrews, past president, N.A.O.; Mrs. Charles Henry Doersam; Reginald L. McAll, past president, N.A.O.; Mrs. Frederick W. Schlieder; Henry Hall Duncklee, chairman of the executive committee, N.A.O. This dinner was held prior to the amalgamation of the two organizations.

(See Inside Front Cover for Additional News Pictures)

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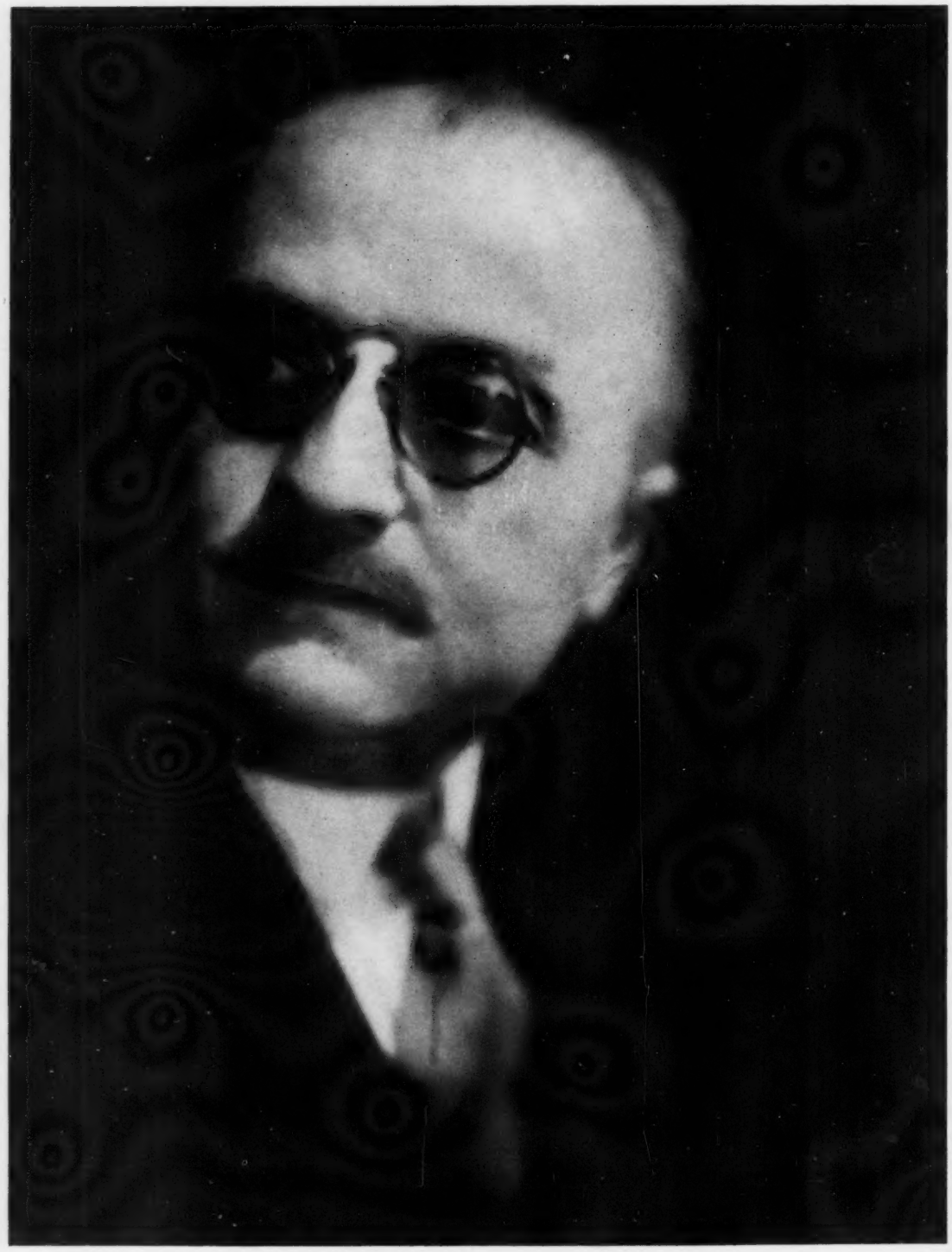

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